12 DECEMBER 1959
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE


# WE CONFESS!

**This trademark of ours is "rigged"!**

**MISS TILLIE VISION** is not swallowing hundred dollar bills; she's a hay burner! Incidentally gentlemen, the real "hay" from this market is being munched by advertisers who like . . .

1. Channel 2 for greater coverage. 2. CBS for best network. 3. 400,000 TV homes in small cities and big farms.

**WBAY-TV ◉ GREEN BAY**



## WHY THE BOOM IN TV KID SHOWS?

By-passed for 10 years, 50 million decision-makers are once more getting eye of admen

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## What Leo Burnett said about magazines

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## Gallimaufry—meaty talks on media problems

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## Is British tv right for U.S.?

Page 41

DIGEST ON PAGE 2

**WHEN KSTP-TV SAYS**
**"GO OUT AND BUY IT" . . .**
**PEOPLE GO OUT AND BUY IT!**

KSTP television

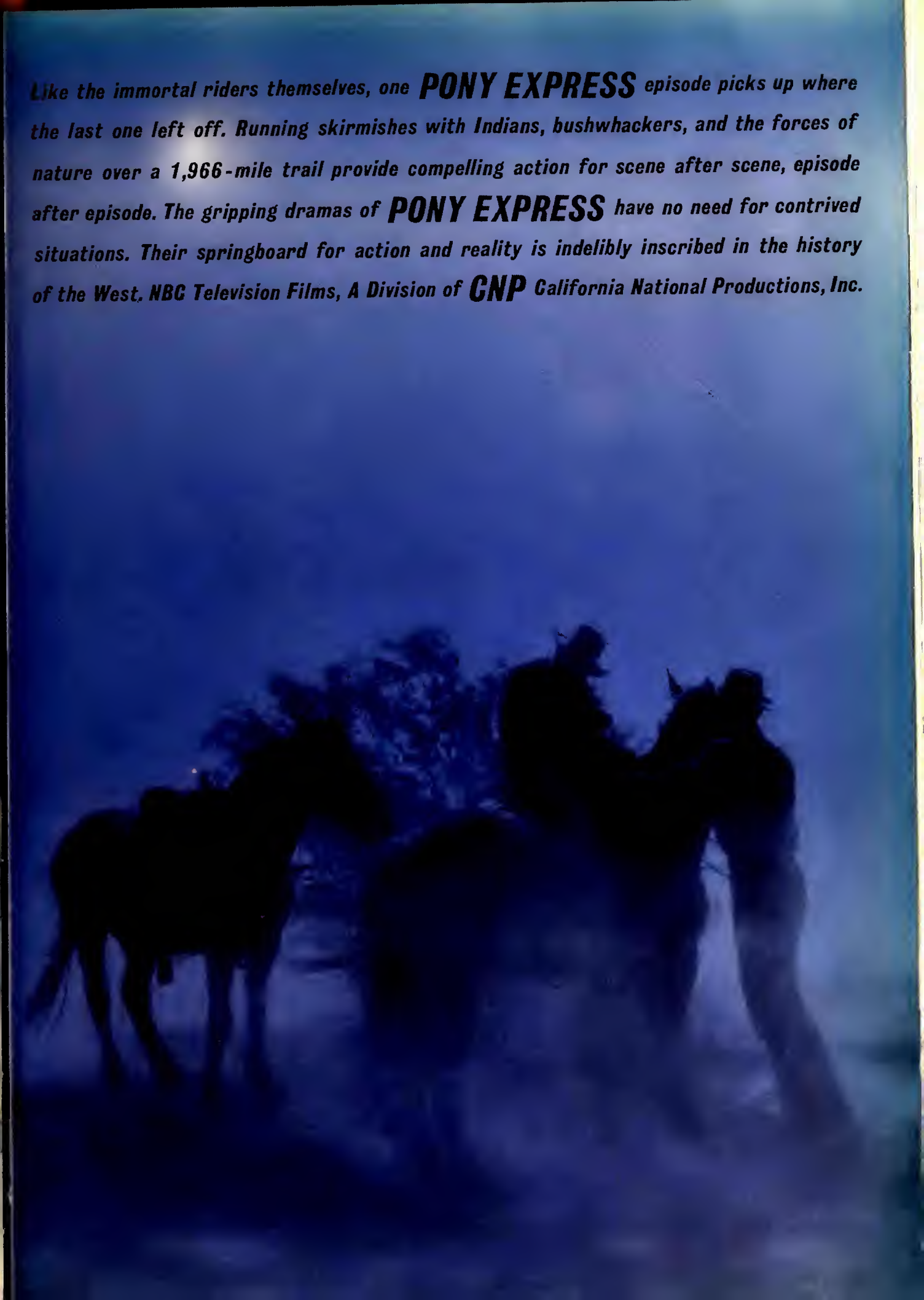
CHANNEL 5

MINNEAPOLIS • ST. PAUL

100,000 WATTS NBC

REPRESENTED BY EDWARD PETRY & CO., INC. — A GOLD SEAL STATION

*Like the immortal riders themselves, one* ***PONY EXPRESS*** *episode picks up where the last one left off. Running skirmishes with Indians, bushwhackers, and the forces of nature over a 1,966-mile trail provide compelling action for scene after scene, episode after episode. The gripping dramas of* ***PONY EXPRESS*** *have no need for contrived situations. Their springboard for action and reality is indelibly inscribed in the history of the West. NBC Television Films, A Division of* ***CNP*** *California National Productions, Inc.*



# BUYING DECISIONS

**are made by the MATURE AUDIENCE saturated by WSPA RADIO in the Lower Piedmont**

A mature, adult audience of over 1,082,500 buyers are blanketed by WSPA RADIO. These people are directly influenced by confidence in the solid dependability of what they hear on WSPA.

SERVING THE SPARTANBURG-GREENVILLE SUPERMARKET WITH CBS.

**WSPA**

**AM 950—FM 98.9—TV 7**

National Representatives
GEORGE P. HOLLINGBERY CO.

© *Vol. 13, No. 50* • **12 DECEMBER 1959**

# SPONSOR

**THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE**

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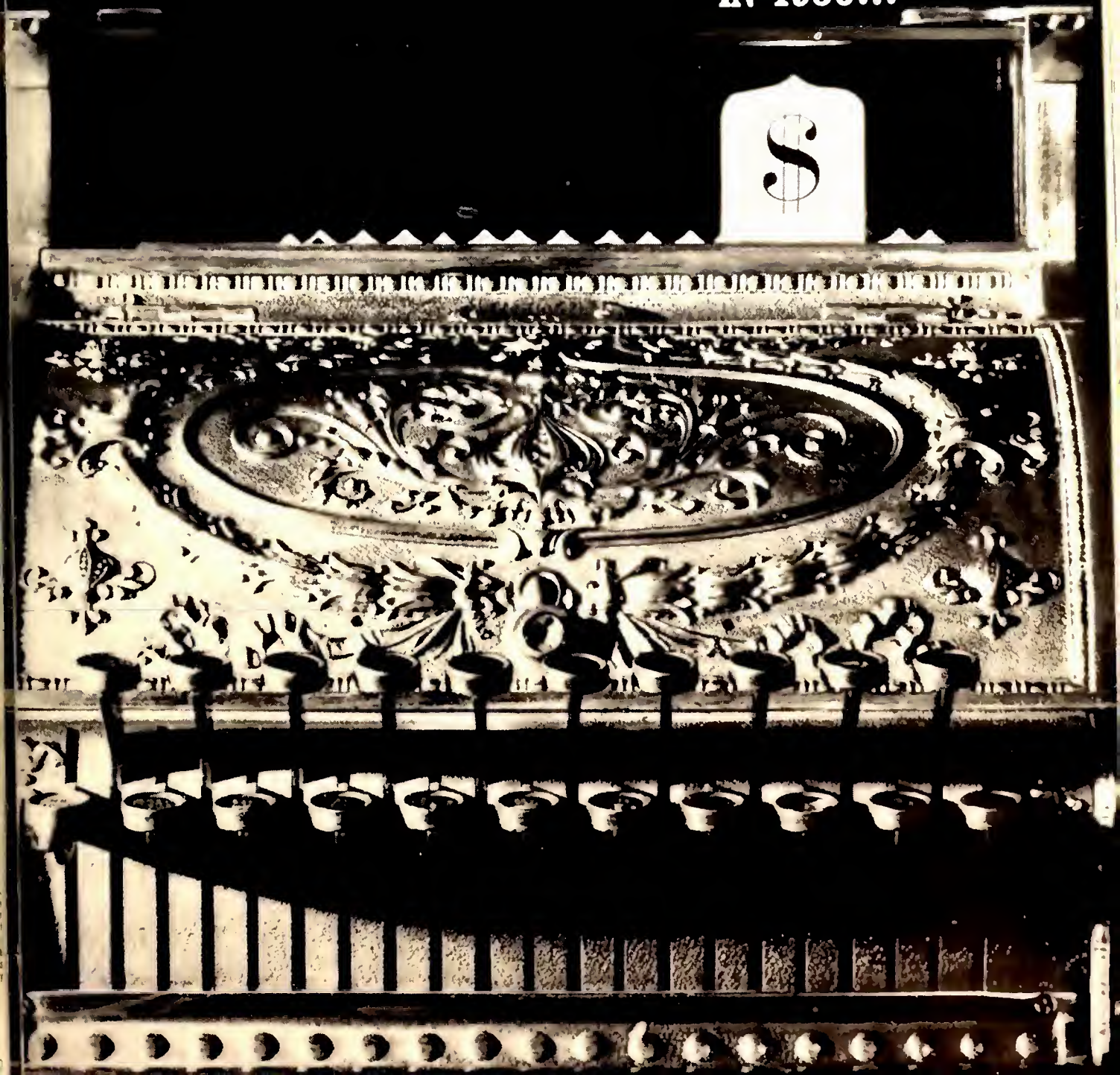
# WNBQ'S ALL-TIME SALES RECORD IN 1956...



COMPETITORS, YES...

ELBERT W. GIBBS
President
Gibbs-Doster Drug Co.

"WAPI's listeners are the adults who buy drugs. That's why our Tutwiler Drug Company has been a consistent advertiser on WAPI for the past seven years."

WILLIAM C. WOOD
Partner
Wood-Rexall Drugs

"Wood-Rexall's confidence in WAPI's ability to reach and sell our customers is evidenced by the fact that we are now in our sixth consecutive year as a regular advertiser on Dave Campbell's 'People Speak'."

BUT THEY'RE BOTH SOLD ON WAPI RADIO

WAPI

50,000 Watts*
BIRMINGHAM, ALABAMA

REPRESENTED NATIONALLY BY HENRY I. CHRISTAL CO., INC.

*5,000 Nights



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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



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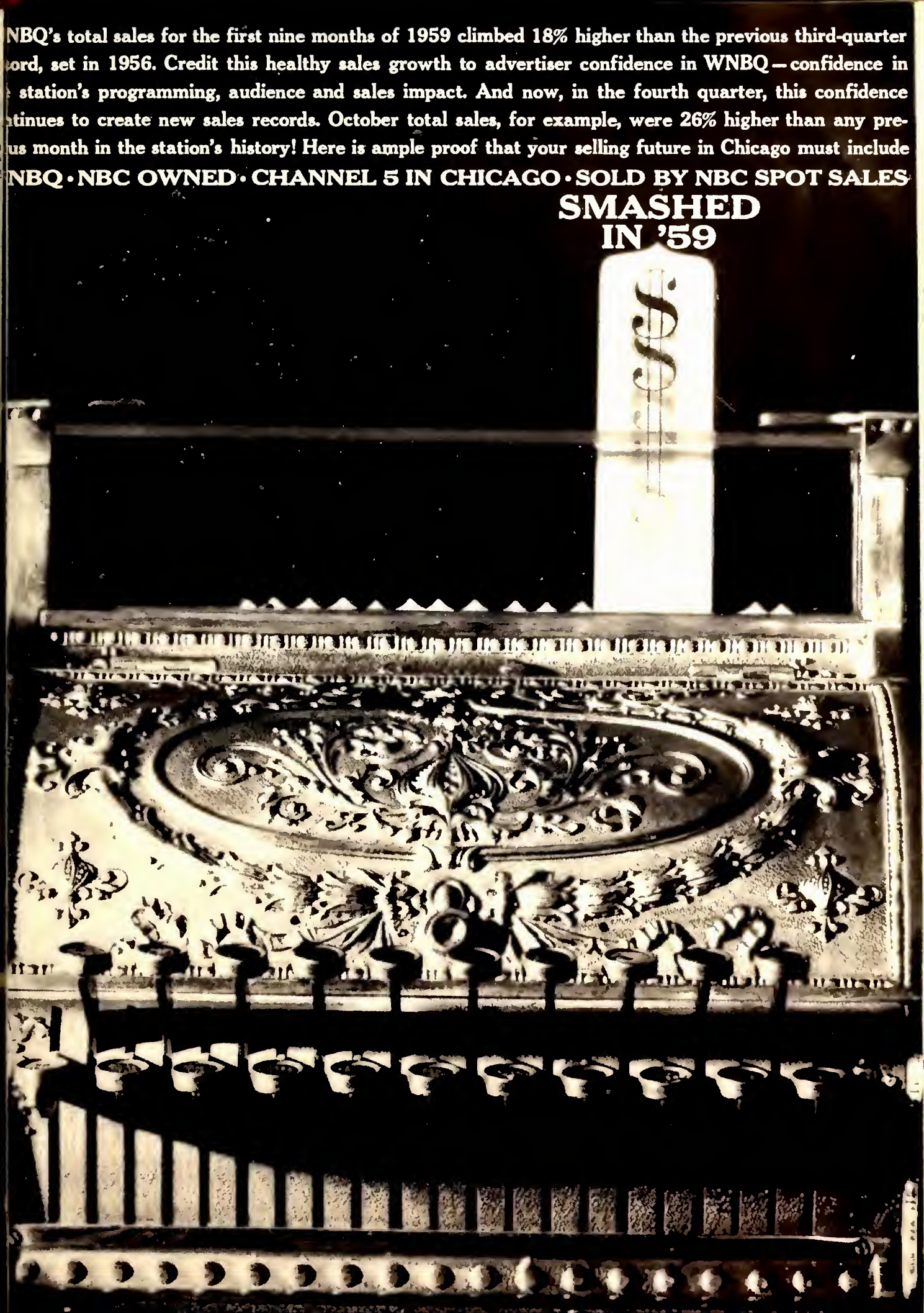
Flora Tomadelli; Betty Tyler

NBQ's total sales for the first nine months of 1959 climbed 18% higher than the previous third-quarter ord, set in 1956. Credit this healthy sales growth to advertiser confidence in WNBQ—confidence in station's programming, audience and sales impact. And now, in the fourth quarter, this confidence tinues to create new sales records. October total sales, for example, were 26% higher than any pre- us month in the station's history! Here is ample proof that your selling future in Chicago must include

**NBQ • NBC OWNED • CHANNEL 5 IN CHICAGO • SOLD BY NBC SPOT SALES**

# SMASHED IN '59



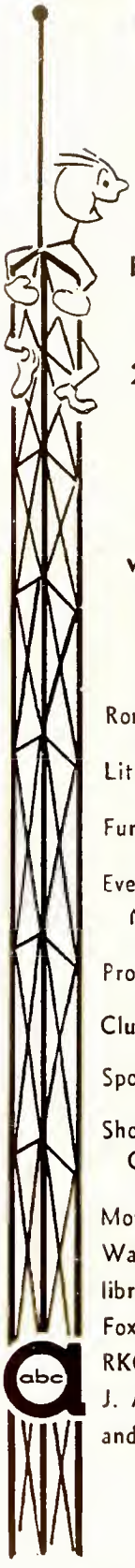
# 26 BRAND NEW WAYS HOW TO MARRY A MILLIONAIRE!

HILLS 250 No. Canon Drive CR. 4-5781 SAN FRANCISCO 99 Hayes Street UN. 3-4951 NEW YORK 19. 10 Columbus Circle JU. 2-7300 DALLAS 1408 Fidelity Union Life Bldg RI. 7-6559 PITTSBURGH 2. 336 North Balph Ave. PO. 6-5300

26 brand new ways to stack up sponsor-impressions as sharp as cold, hard cash! Showcase your product in the 26 brand new weekly adventures of lovely Barbara Eden, Merry Anders, Lori Nelson, and Lisa Gaye in their funny, frothy pursuit of the long green in long pants. Sponsors know thar's gold in them thar jills and in the affluent atmosphere in which they jiggle! Audiences laugh at all that money and spend it. How to marry millions of viewers to your program and products? Approach NTA Sales with a proposal (no proposition!).

**26 ALL-NEW HALF-HOUR PROGRAMS**—26 FIRST-RUN, OFF-THE-NETWORK **NTA**
**52 LAUGH-ENRICHED HALF-HOURS NOW READY TO SELL FOR YOU!**

CHICAGO *612 N. Michigan Ave. MI. 2-5561* BOSTON *Statler Hotel Office Bldg. LI. 2-9633* MINNEAPOLIS *527 Marquette Ave. FE. 8-0641* MEMPHIS *2605 Sterick Bldg. JA. 6-1565* ST. LOUIS *808 E. Essex Ave. MI. 7-3600* ATLANTA *1401 Peachtree N.E. TR. 3-3343*



**GO . . . to the TOP!**

*with* WPTA FORT WAYNE

**Covering over 200,000 Homes in Northeast Indiana and Western Ohio with these TOP rated local programs**

Romper Room

Little Rascals Club

Fun 'n Stuff with Popeye

Evening and Morning News

Promenade 21

Club 21 Dance Show

Sports Desk

Shock with Ainsworth Chumberly

Movies — featuring Fort Wayne's largest film library: 20th Century-Fox, David Selznick, RKO, Republic, J. Arthur Rank, and Screen Gems

WITH THE TOP ABC NETWORK

*Ask the man from* YOUNG TV CORP.

**WPTA** *Channel* **21**


# NEWSMAKER of the week

***Madison Ave. and Michigan Blvd. were in a turmoil last week as Leo Burnett, head of one of the nation's biggest ($100 million billing, $58 million in broadcast) and most distinguished ad agencies, leveled serious charges against magazines and some general advertising practices. The press headlined him all week, and Mr. Burnett alleges he was "seriously misquoted," misinterpreted. For full text, see page 36.***

**The newsmaker:** Leo Burnett, board chairman of the progressive Chicago agency of the same name, is known as a serious thinker and evocative writer, as well as an outstanding advertising professional. That's why his challenge to the magazine industry—and, by implication, to all media—in New York last week, came as a shock to guests at a Treasury Dept. luncheon designed as a "thank you" to the magazines for their Savings Bond efforts and a bid for future cooperation. (It's an Advertising Council campaign for which the Burnett agency has provided creative leadership.)

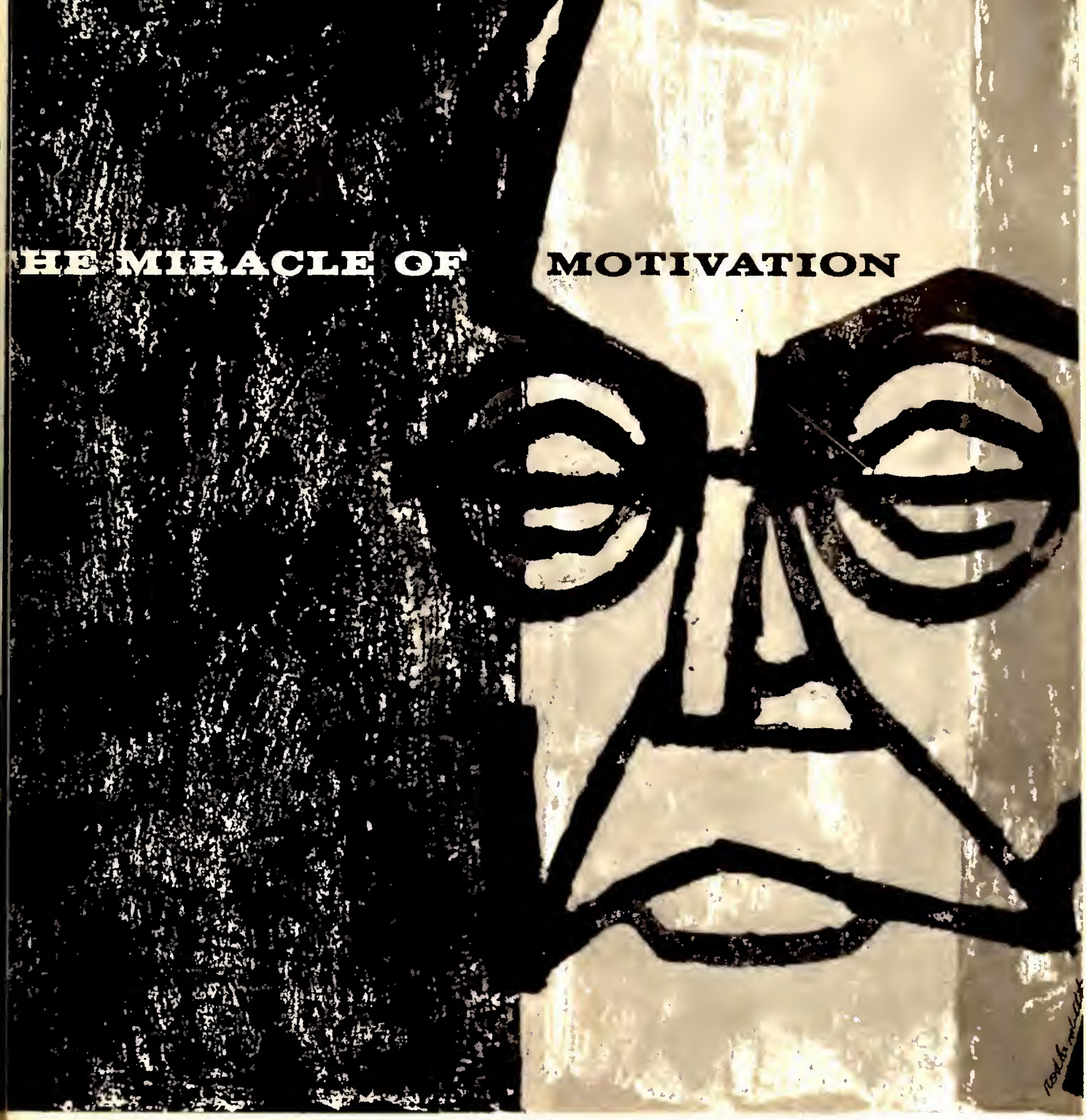
*Leo Burnett*

Burnett's charges of irresponsibility, lack of imagination and lessened believability were headlined in newspapers as well as in magazines. But his assertions, he told SPONSOR, "were badly misquoted," which is why he has declined further comment or elaboration.

Because he claims misquotation and his challenge is a significant one, SPONSOR is reprinting his speech in its entirety. Two major official statements have been released in the backwash of the ruckus. The Magazine Publishers Assn., a trade group representing 247 publications whose members were luncheon guests at the Burnett speech, claims his "remarks apply to a whole industry too varied and individualistic for such generalized condemnation. It is a sign of progress, of growth and of vitality that so many magazines in the past two or three years have begun experimenting with new techniques in all departments. While some of these experiments are frankly controversial, they mark significant steps forward which have been greeted by readers and advertisers with enthusiasm."

MPA concluded: "Magazine editorial scope today is greater than ever." Henry Luce, editor in chief of Time, Inc., wrote the agency chief for a full text of the speech, calling it a "blockbuster" and emphasizing his conviction that magazines show editorial responsibility.

Responsible broadcasters, tending their own shops, may well redefine some of their own goals as a result of following Mr. Burnett's guideposts.




**SIGMUND FREUD** reversed the traditional thought of centuries by emphasizing the subconscious mental function that motivate people to action. Here was a creative genius. Through his writings, he sold the world an entirely new concept: psycho analysis. He has been called many things— now a salesman. WRIT has revised the traditional concept of radio programming. Its music dominant personalities and public services form a powerful voice that sells your products and services on every level of consciousnes in the big Milwaukee market. WRIT, above all, is a salesman! No wonder wonderful WRIT is first in Milwaukee. (June-July Nielsen.

**WRIT MILWAUKEE**

BERNIE STRACHOTA, General Manager

SOLD NATIONALLY BY ROBERT E. EASTMAN

WIL St. Louis
KBOX Dallas
WRIT Milwaukee

THE BALABAN STATIONS

*in tempo with the time:*

JOHN F. BOX JR., Managing Directo

# Our Sincere

★ Seattle
KIRO

Boise ★
KBOI

Fargo ★
WDAY

★ Denver
KHOW

Los Angeles
KPOP

San Diego
XEAK

olulu
-KHBC

San Antonio ★
KENS

Houston
KTRH

Corpus Christi
KRYS ★

**Pioneer Station Representatives Since 1932**

PETERS, GRIFFIN,

NEW YORK

## PETERS, GRIFFIN, WOODWARD, INC.

*Pioneer Radio and Television Station Representatives*

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • BOSTON
ATLANTA • DALLAS • FT. WORTH • SAN FRANCISCO

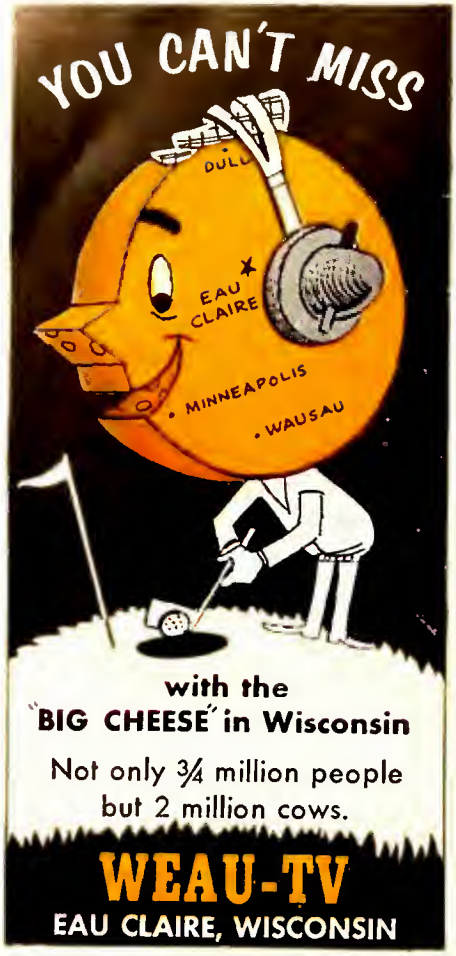
"A deep bow of thanks to the radio stations who have selected us to represent them starting this year. Our promise to advertisers and agencies -- that we will give you the most timely, comprehensive, and the best data -- on these markets and stations, plus the others we proudly represent.

Robert W. Feker
Vice President - Radio

# Thanks...

WOODWARD, INC.

• BOSTON • ATLANTA • DALLAS • FT. WORTH • SAN FRANCISCO



with the
"BIG CHEESE" in Wisconsin
Not only ¾ million people
but 2 million cows.
WEAU-TV
EAU CLAIRE, WISCONSIN

+
WB
=
40%
SEE PAGE 49



by Joe Csida

## 'Quality programing'—myth or must?

About this time every season I find it interesting (and I hope you do, too) to take a look at the television programing picture. This year it's especially fascinating because the latest rating figures plainly point up the fact that the people like westerns, detective shows and situation comedies at least as much, and possibly a little more than ever, while the networks, the agencies and many advertisers are more atwitter than ever before with an urge to move more strongly into "quality" programing.

The urge seems to be induced by the hysteria (I know that's a strong word, but it's the only one which applies precisely) that apparently pervades every level of the business these days. The screaming headlines of the rigged quiz shows, followed by the condemnation, from government and other quarters, of the industry's laxity, and the continuing local and Federal government investigations into the suitability of commercials, payola in music, et al, seem to have important segments of the industry convinced that one of its answers must be so-called "quality" programing. "Quality," I believe, is most often used to mean cultural, educational types of shows as opposed to westerns, whodunits and situation comedies.

### Ratings still most accurate measure

I have nothing whatsoever against more quality shows in television. I have done countless columns on the great debt I owe such shows as *Twentieth Century, Omnibus, Meet the Press, Face the Nation, Conquest, Small World,* etc., for the hours of pleasure and enlightenment they have afforded me. But the fact remains that none of these excellent shows appear among the top shows in the Nielsen 8 November report.

Taking the top 25, arbitrarily, here's what we find:

Ten westerns (in the following positions with the following ratings): 1) *Wagon Train,* 38.7; 2) *Gunsmoke,* 38.6; 3) *Have Gun, Will Travel,* 32.6; 8) *Wanted—Dead or Alive,* 29.5; 11) *Rawhide,* 27.8; 15) *Maverick,* 26.9; 16) *Rifleman,* 26.5; 17) *The Lawman,* 26.5; 21) *Cheyenne,* 25.8; 22) *Wyatt Earp,* 25.7.

Four situation comedies (in the following positions and with the following ratings); 6) *Father Knows Best,* 29.8; 7) *The Danny Thomas Show,* 29.5; 13) *The Real McCoys,* 27.4; and 25) *Dennis, The Menace,* 25.1. (Dennis, incidentally, is one of the very few new shows to make the top-rated lists).

Four variety shows (two headed by singers, one by a comic and one by long-time favorite Ed Sullivan (positions and ratings as follows): 12) *Tennessee Ernie Ford,* 27.6; 14) *Red Skelton,* 27; 18) *Ed Sullivan,* 26.2; 20. *Perry Como,* 25.8.

Three detectives (positions and ratings as follows): 5) *Perry Ma-*

(*Please turn to page* 16)

# How to make singing sell

One of our bright young people defines a good advertising jingle as "Music that goes in one ear and refuses to come out the other!"

Turning a solid sales idea into a haunting combination of words and music that runs round and round in the listener's head until a sale is made is more than a Tin Pan Alley art.

It calls for a unique breed of creative advertising person . . .

- . . . who knows when to be "square" and when to go, like, man, way out beyond Endsville
- . . . who knows how to use the new three-track stereo system for recording music-vocal tracks
- . . . who has discovered that mood music can come from a four-piece combo as well as a 36-piece orchestra, and much less expensively
- . . . who can put his ideas to composers, arrangers, musicians, vocalists, and recording engineers in their terms, and to sales managers in theirs.

We count ourselves fortunate in having attracted an unusual group of people who can make singing sell.

We work for the following companies: Allstate Insurance Companies • American Mineral Spirits Co. Atchison, Topeka & Santa Fe Railway Co. • Brown Shoe Company • Campbell Soup Company • Chrysler Corporation • Commonwealth Edison Company and Public Service Company • The Cracker Jack Co. • The Electric Association (Chicago) • Green Giant Company • Harris Trust and Savings Bank • The Hoover Company • Kellogg Company • The Kendall Company • The Maytag Company • Motorola Inc. • Philip Morris Inc. • Chas. Pfizer & Co., Inc. • The Pillsbury Company • The Procter & Gamble Company • The Pure Oil Company • The Pure Fuel Oil Company • Star-Kist Foods, Inc. • Sugar Information, Inc. • Swift & Company • Tea Council of the U. S. A., Inc.

# LEO BURNETT CO., INC.

CHICAGO, Prudential Plaza • NEW YORK • DETROIT • HOLLYWOOD • TORONTO • MONTREAL

# WHEELING 37*TH TV MARKET

*Television Magazine

**One Station Sells Big Booming Ohio Valley**

#15 WTRF-TV Image Series
GLASS CONTAINERS

**HAZEL-ATLAS GLASS**
Division Continental Can Co.

One of the four Hazel-Atlas Factories in the WTRF-TV area

The Hazel-Atlas trademark is nationally recognized whether found on a decanter, drinking glass or home-canned jar of peaches. With Wheeling headquarters, Hazel-Atlas operations in WTRF-TV's 36-county region employ 4700 people drawing a 20 million dollar annual payroll. Hazel-Atlas is indeed another great part of the industrial image of this rich and busy Wheeling Market where TWO MILLION PEOPLE with a spendable annual income of over 2½ BILLION DOLLARS react to what they see and hear from WTRF-TV, Wheeling. Are these folks getting your message? Does the fact that major rating services consistently rank WTRF-TV *first* appeal to you?

*For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.*

*National Rep., George P. Hollingbery Company*

wtrf-tv
Wheeling 7, West Va.
316,000 watts NBC network color





(*Continued from page* 14)


*son*, 30.1; 10) *77 Sunset Strip*, 28.7; 19) *Alfred Hitchcock*, 26.

Two quiz-audience participation shows (positions and ratings): 9) *The Price Is Right*, 28.8, and 23. *What's My Line*, 25.2.

Two specials: 4) *The Jack Benny Special*, 30.8 and 24) *The Bells of St. Mary's* (dramatic special), 25.1.

In the face of the current and continuing successful ratings of the sagebrush sagas, the crime shows, the situation comedies and the variety shows I just wonder—government prodding notwithstanding—how far television can go to bring more and more so-called quality shows to the air. Presumably, and ultimately, the effect would be to reduce the amount of entertainment the people plainly indicate they like most. Of course it could be argued, as many do, that the ratings are not accurate and do not truly reflect the desires and tastes of the American public. But I do believe that as long as advertisers are investing billions of dollars in shows to attract audiences, they are going to have to continue using whatever best gauges they are able to find for the number of people viewing their presentations.

All the investigations and denunciations of any or all of the present rating services will mean nothing until someone comes along with a better and more accurate way to tell advertisers and their agencies how much circulation their shows are getting. And as long as the *Wagon Trains* and the *Father Knows Bests*, and the *Perry Masons* and the *Perry Comos* deliver the largest number of viewers, just so long will networks and advertisers continue to present them on television. And I believe very properly so.

### Clearly, the people's choice

Of course, it may be argued, and indeed is argued endlessly, that sheer volume of viewers is not the answer to television advertising effectiveness. And there is surely a great deal to be said for this point of view. Horace Schwerin, head of the Schwerin Research Corporation said it again the other day at the Radio & Television Executive Society luncheon: "Our studies . . . clearly demonstrate that commercial effectiveness and program quality are inseparably linked. Sponsor identification is important but it must be identification with the proper vehicle if it is to be commercially effective."

No doubt about it, in my opinion. But to be commercially effective at all, you've first got to have people to be commercially effective with. And at television's prices you've got to have large numbers of people. As I've said, I'm all for more quality programing. But I'm for popular programing, too. The point was made this week that NTA, for one, has had a pickup in sales on such of its taped shows as Bishop Sheen and Mike Wallace; due, it's claimed, to the current atmosphere. I note, however, that *Playboy Penthouse*, another 90-minute video-taped syndicated show has just been sold to a couple of new major markets, too. That's the way life is.

**Letters to Joe Csida are welcome**

***Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.***

KOL *is Seattle!* *number 5 in a series*

# KOL PUTS MOTION IN COMMUNITY PROMOTION

Over 700,000 people watched and listened as KOL's boat, KOLroy, competed in the nationally-famous Gold Cup unlimited hydroplane race. A smaller, but just as avid, group turns out each Winter when KOL hosts the Housewives' Free Ski School on nearby slopes. Just samples of how KOL actively participates in events of *real* community interest!

KOL

AIME

First in Seattle

See your Bolling Co. Rep.—ask about Spokane's terrific buy—KLYK!

| AVERAGE AUDIENCE RATINGS | | AVERAGE SHARE OF AUDIENCE 1959* | 1958 | % CHANGE |
|---|---|---|---|---|
| ABC-TV | 18.9 | 30.1 | 26.0 | +16 |
| NET Y | 19.7 | 31.5 | 32.4 | −3 |
| NET Z | 17.9 | 28.7 | 32.1 | −11 |

*Source: Nielsen 24 Market TV Report for all commercial programs 7:30-10:30 P.M. the week ending November 22, 1959, versus the identical time periods for comparable week in 1958.

**FOR THE RECORD:** this makes the fourth successive week since the tir change in which ABC is the only network to show a gain in share audience. And the second week in a row in which ABC was first three out of the seven nights, with the other two networks splitti the remaining four nights of the week.

**FOR THE DECISION-MAKERS:** with every passing report, ABC's po tion as the most efficient and effective buy in network televisi today becomes more clearly established. **ABC TELEVISIO**

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

12 DECEMBER 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

**The brightest news of the week—at least for spot radio—was that Detroit was again in a buying mood.**

The makes calling for availabilities for a **two-week flight,** starting the **middle of January: Buick, Plymouth and Valiant.**

Others like **Fisher Body** and **DeSoto** are expected to reinstate their spot radio schedules about the same time.

**International Shoe (Krupnick, St. Louis) will use 120 tv markets next spring for what it terms its "spot-acular" campaign.**

The sell will include women's shoes and Amigos, a complete line of plastic shoes.

**Half-hours wanted: for Swift's Pard Dog Food in top spot tv markets,** with schedules beginning in mid-January.

**The agency, DFS, Chicago, is looking at syndicaiton shows and searching for availabilities between 7-10 p.m.** Buyer: Barbara Loomis.

**P&G apparently liked the taste it had of tv specials this fall because one of its agencies (Grey) is talking to CBS TV about what the network has available in that line for 1960.**

The network cited four **Arthur Godfreys,** four **Jackie Gleasons** and two **Sid Caesars,** which might be had in the aggregate for **$3.4 million, time and talent.**

Incidentally, P&G is not on CBS this season.

**The Charles Antell division of B. T. Babbitt could become a substantial supporter of spot radio in 1960—and on a 52-week basis.**

Brown & Butcher, Babbitt's agency, was this week collecting availabilities in **12 markets for a January starting date, and at the rate of 6-10 a week.** It's the beginning of what looks like a **widening relationship between Antell and spot radio** as the year rolls on.

**Watch for a decided pickup of interest among the non-package type of national advertiser in the more subdued kind of teenage programing.**

Madison Avenue agencies have been reporting lately that certain of their **durable** accounts are inquiring about the feasibility of sidetracking some of their tv budgets on the teenage market. **A standout case in point is DuPont (BBDO).**

The rationale: **Teenagers are progressively going up as a class in spending status,** they're starting their hope chests much earlier and they're influencing family purchases more and more.

**As had been generally anticipated in the trade, Lou Cowan has resigned as CBS president and James Aubrey has taken over the post.**

The move this week came more suddenly than CBS had figured, because only several days before Cowan acted, network top management had told SPONSOR-SCOPE that Cowan—who assumed the presidency in May, 1958—was slated to appear at the FCC's current hearings. (See WASHINGTON WEEK, page 71.)

Incidentally, look for the Harris probe to come up with a kickback revelation (involving $100,000) calculated, insiders say, to rock the agency business.

**The FTC's looked-for probe of co-op advertising and promotion is expected by agency marketing men to work out in spot's favor.**

As they see it: manufacturers will not be loath to dish out the co-op funds directly to distributors and dealers (with much of it going unspent) and instead **will let the agency do the market-by-market spending job.**

**Esty has gone through a goodly portion of the logs it has received from hundreds of radio stations and so far only two stations haven't passed muster.**

The examination of the logs will go on for another week. However, **renewals covering Esty's six spot radio accounts will be issued** as each station gets a good bill of health.

**The agency's over-all impression** of what it's already seen: **Radio stations are doing a good job of living up to the basic requirements of their contracts.**

**NBC TV is making a virtue out of a frustration** and at the same time is beating CBS TV to the punch on something CBS had announced it was going to do: **assigning a weekly prime-time hour for public affairs-informational-news programs.**

The NBC stroke: Scheduling nothing but the above type of program in the **Saturday 9:30-10:30 p.m. span, starting 23 January. The price tag: $50,000 net.**

CBS top management some months back disclosed Tuesday 10-11 p.m. had been staked out for informational and news shows, starting next season.

**NBC's apparent frustration:** Making a go out of entertainment programing opposite **such CBS Saturday leaders as Gunsmoke and Have Gun Will Travel.**

**NBC TV is also stealing the ball from CBS TV on still another front: daytime specials.**

Whereas CBS has been limiting this type of programing to documentaries, **NBC** is not offering a line of daytime documentary specials but **name entertainment specials—eight in all.**

The roster of NBC daytime specials which can be sponsored in whole or in part and their program prices (net):

| | | | |
|---|---|---|---|
| Spring Fashion Previews | $68,000 | Tommy Sands Show | $62,500 |
| The Marriage Dilemma | 54,800 | World On Our Hands | 39,000 |
| The Male Image | 62,500 | Tennessee Ernie Show | 100,000 |
| The Living End (old age) | 30,000 | Bill & Cora Baird Show | 57,000 |

**Fm stations will add this to their promotion kit:** Motorola this week unveiled **a new fm only car radio retailing for $125.**

Why Motorola has taken this plunge: **It feels there's a big market among listeners who would like to extend their home fm habit to their cars.**

**If you take the Nielsen's first November report as a yardstick, Bates and JWT have done exceptionally well** in their picking of network tv winners this season.

**Bates** has four shows among the top 10 and right behind is **JWT,** with three. **B&B, Esty, DFS and Y&R** each are allied with two shows in the top 10 category.

A similar breakdown of the top 40 for that same Nielsen period shapes up as follows:

10 shows: Bates; eight shows, JWT; seven shows, B&B; six shows, Esty.

4 shows: DFS, Ogilvy, Benson & Mathers, Y&R.

3 shows: Compton, Gardner, Burnett, BBDO.

2 shows: Ayer, McCann-Erickson, FC&B, Doherty, CS&S, SSCB, Parkson.

1. show: Grey, Campbell-Ewald, NCK, K&E, Wade, Gumbinner, Perrin-Paus.

**If you're a cost-per-thousand watcher, you'll be interested to know that the average for regularly scheduled nighttime programs on the tv networks has gone up a few pennies as compared to a year ago.**

The two obvious reasons: (1) **audiences are getting more evenly distributed among the three networks;** (2) **NBC TV, in particular, is loaded this season with big-ticket programing** Sunday and Tuesday nights.

Cost-per-1,000-per-commercial minute by network for October as figured by Nielsen: ABC TV, $3.52; CBS TV, $3.51; NBC TV, $4.06. Average for the three networks: $3.69.

Here's the first 25 shows with the lowest costs-per-thousand:

| RANK | PROGRAM | TIME PLUS TALENT COST | CPMPCM |
|---|---|---|---|
| 1 | Lawrence Welk (ABC) | $104,600 | $1.94 |
| 2 | Wagon Train (NBC) | 176,900 | 1.95 |
| 3 | Gunsmoke (ABC) | 100,200 | 2.10 |
| 4 | Price Is Right (NBC) | 76,900 | 2.31 |
| 5 | Have Gun Will Travel (CBS) | 98,100 | 2.32 |
| 6 | Perry Mason (CBS) | 173,000 | 2.33 |
| 7 | Maverick (ABC) | 150,500 | 2.47 |
| 8 | I've Got a Secret (CBS) | 85,100 | 2.50 |
| 9 | Wanted Dead or Alive (CBS) | 94,900 | 2.51 |
| 10 | Father Knows Best (CBS) | 95,800 | 2.59 |
| 11 | Rifleman (ABC) | 84,300 | 2.60 |
| 12 | Ed Sullivan (CBS) | 180,800 | 2.61 |
| 13 | Cheyenne (ABC) | 152,700 | 2.67 |
| 14 | Rawhide (CBS) | 172,200 | 2.70 |
| 15 | Danny Thomas (CBS) | 106,600 | 2.72 |
| 16 | Ann Sothern (CBS) | 96,100 | 2.75 |
| 17 | Lawman (ABC) | 84,900 | 2.80 |
| 18 | Real McCoys (ABC) | 84,600 | 2.82 |
| 19 | Name That Tune (CBS) | 73,400 | 2.86 |
| 20 | The Texan (CBS) | 93,100 | 2.86 |
| 21 | 77 Sunset (ABC) | 154,000 | 2.89 |
| 22 | Wyatt Earp (ABC) | 86,300 | 2.96 |
| 23 | Peter Gunn (NBC) | 96,600 | 2.96 |
| 24 | What's My Line (CBS) | 86,900 | 2.98 |
| 25 | Red Skelton (CBS) | 108,700 | 3.01 |

**U. S. Tobacco's** Sano cigarettes (LaRoche) will sponsor **Meet the Press** (NBC TV) for 26 over 52 weeks.

Research developed that **Sano smokers parallels the audience profile of the interview program** in terms of occupation, income, education and age.

**ABC TV's minute-carrier domain seems to be in good health as it approaches the New Year:** there are but **50 nighttime minutes open** for the initial quarter of 1960, and this among eight different programs.

Total number of minutes supported in these carriers: **468 per quarter.**

**NBC TV this week reported that it's the recipient of lots of advertiser interest for next year.**

What most of the shoppers are looking for in terms of program type: **sports, public affairs, anthologies, live variety** headed up by an easily recognizable personality and **family situation comedy.**

**Sinclair (Geyer) this week continued its spot radio schedules for just the month of January, pending approval of the 1960 ad budget by its board of directors.**

The company's calendar and fiscal year (ending 31 December) are the same and the **board is inclined to wait and see the profit picture** before passing on the next year's appropriation.

**You can get quite an argument on Madison Avenue by taking the stance that the big city viewer and his country cousin pretty much prefer the same thing in tv.**

For evidence that this isn't so the contrary contingent will toss at you analyses based on the **latest Nielsen 24-market vs. national reports.**

Never before, they'll tell, has the **chasm between the city vs. small county vote** been so sharply underscored as in this season's network show poll-taking.

Noted the tv department of one of the giant agencies: "It could be that **a network advertiser with a not-so-big budget will have to decide whether he wants to content himself with the big-city audience** and consider everything else so much velvet, or throw in his lot with the national prospects."

**Attention those tv columnists** who have been waxing wroth about **the plan of a dog food advertiser to try out some subliminal stuff on canines in the home:**

The agency involved (see details in 12 September SPONSOR-SCOPE) says now that **the whole idea has been dropped.** The reason is obvious: all that newsprint alarum.

**That spot campaign which Norelco will be running on 68 stations in 35 tv markets the weekend after Christmas will have an offbeat hard-sell.**

The gist of the commercial: Those of you who weren't lucky enough to get a Norelco shaver for Christmas can make up for it by **exchanging your gifts for one or by expending some of your Christmas money.**

About **$120,000** will go for time and another **$50,000** for 28 different film commercials, with local leaders getting balop cut-ins.

**Daytime tv is becoming more cognizant than ever of the need to direct its sales promotion toward spenders who are in the so-called off-beat class.**

There are scores of this type of account around but **the medium hasn't done much about bringing them in,** figuring perhaps that there are enough prospects in the package-goods camp to keep them fruitfully busy.

An example of what can happen: **ABC TV's daytime sales staff recently made a sharp bid for the off-beaters and the crop to date includes Mastic Tile, Melmac Dinnerware and Restonic Mattresses.**

**Swift & Co. has assigned its entry in the peanut butter sweepstakes, Oz, to Earle Ludgin, preliminary to a heavy push for the product, principally tv.**

Oz, a relative newcomer to the field, has been limited in distribution and attached to JWT.

**The big last-minute attendance of station management at last weekend's NAT-RFD annual meet in Chicago proved one thing:** invite **agency people**—especially **timebuyers**—to participate and **stationmen** will come aflocking.

The farm directors this time invited not only Chicago agencies but a lot of midwest farm advertisers.

**For other news coverage in this issue,** see Newsmaker of the Week, page 10; Spot Buys, page 48; News and Idea Wrap-Up, page 56; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 82; and Film-Scope, page 72.

# You know KPRC-TV is good for headaches

# just wait 'til you try it for HOUSTON SALES !

# Acts twice as fast to relieve sales miseries !

**Won't upset your stomach as worry often does**

KPRC-TV combines coverage with two powerful anti-resistance ingredients. These speed the sales message out of the studio and into the buying stream *twice* as fast as aspirin.

So, for effective, fast relief from headaches, discomfort of duds, sluggishness, and ordinary selling aches and pains, use the modern sales deliverer . . . KPRC-TV, Houston.

**EDWARD PETRY & CO.**
*National Representatives*

# GREAT MUSIC FROM CHICAGO

Sundays—8 to 9 p.m., the finest musical series ever seen on television, featuring:

- The Chicago Symphony Orchestra.
- Deems Taylor, commentator.
- World-famous conductors—Dr. Fritz Reiner, Sir Thomas Beecham, Sir John Barbirolli, Howard Barlow, Alfred Wallenstein, Walter Hendl, Andre Kostelanetz, Arthur Fiedler, Robert Trendler, Igor Markevitch and Izler Solomon.
- Renowned artists of the opera and concert stages—Dorothy Kirsten, John McCollum, Grant Johannsen, Byron Janis, William Miller, Walter Hendl, Rosalind Elias and George Tozzi.
- World's best jazz artists—Count Basie, Woody Herman, Joe Williams, Kai Winding, Sarah Vaughn, and Cozy Cole.

Another example of *responsibility* to the community we serve.

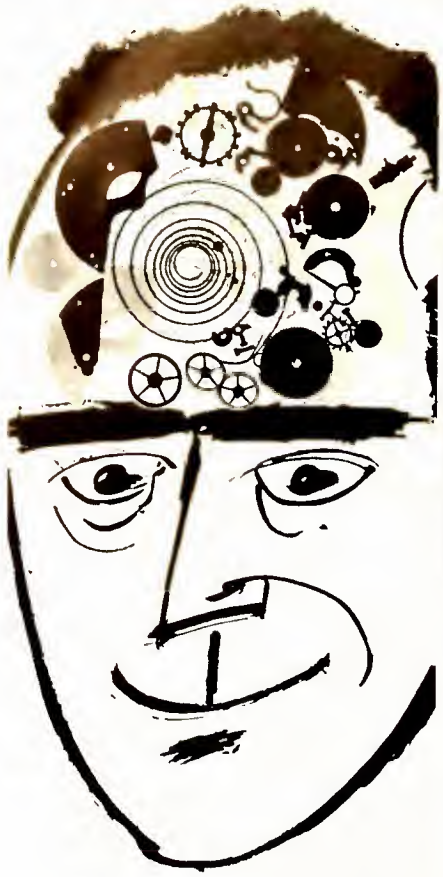
*Live and in color on*

**WGN-TV**

**CHANNEL 9**

*441 N. Michigan Ave.—Chicago 11, Ill.*

Sponsored by RCA, United Air Lines, and Carson Pirie Scott & Co.



# Time Buyers Delight!

What type of program or adjacency best fits your sales message? You name it; WPTF has it. Balanced programing in the Nation's 28th Radio Market makes it easier to buy time intelligently.

Put "compatible radio" to work on your next campaign. Schedule WPTF and see why time buyers call it their kind of station.

**WPTF**

**50,000 WATTS 680 KC**

*NBC Affiliate for Raleigh-Durham and Eastern North Carolina*

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

**PETERS, GRIFFIN, WOODWARD, INC.**
*National Representatives*

# Timebuyers at work

**John Cole,** assistant director of broadcast facilities, Needham, Louis & Brorby, Chicago, feels that today's timebuyer must be given responsibility for a wide range of creative media functions. "In addition to correlating rates and ratings, he must seek better methods of matching audience with product, maximize the values peculiar to specific stations or networks, utilize their individual programing appeals, and make creative contributions in at least three areas—media, marketing and research. At NL&B buyers develop pinpointed objectives for each buy. These objectives, which include quantitative and qualitative considerations, must match the characteristics of the media used." John has found that buyers frequently help create new patterns of established media usage. "Our buyers have worked out new ways of sharing sponsorship, new variations of time rotation and stations in schedules. They help create program concepts and promotional gimmicks. Our buyers contribute at present in all these media areas and are also always busy developing operational ideas for the future.

**Enid Cohn,** McCann-Erickson, Inc., New York, who buys for Nestlé chocolate products and Nestea, enjoys talking with station personnel and representatives "when I have the time. I don't want to sound exclusive or unavailable, but I do mean that there are certain occasions when it is simply not possible for me to see everyone, and sometimes anyone. Once a campaign has been started, the markets and the media selected, the budgets allocated and the starting date determined, someone has got to go out and buy the stations. Well, that someone is me, and when I'm buying, I'm busy. I'm not trying to impress others, it's just the nature of the business." When she is able to see station men, however, Enid finds them most informative. "They—and the representatives—provide me with first-hand information on a market, information not always otherwise available. In essence, they become a substitute for my traveling to every market that I buy. I find that the constant flow of market data they provide aids my efficiency in making the best purchase, and that by respecting one another's time, we have developed sound working relationships."

## W-I-T-H is first!

# with more than twice as many food advertisers as any other radio station in Baltimore!

## AND FIRST in merchandising!

### PLAN ONE:

Point-of-Sale displays at selected chain stores.

### PLAN TWO:

Point-of-Sale displays in all major chains.

These plans include one or more of the following: • Basket Displays • Shelf Extender Displays • End Displays • In-Store Posters • Dump Displays • Window Displays

### PLAN THREE:

"Best Buys" displays on weekends in top-volume Chains and independents, with a trained demonstrator.

### PLAN FOUR:

Community Club Awards—over 100,000 Baltimore Clubwomen compete for $10,000 in cash awards for their clubs by buying CCA sponsors' products.

Tom Tinsley, President
R. C. Embry, Vice President

National Representatives: **SELECT STATION REPRESENTATIVES** in New York, Philadelphia, Baltimore, Washington. **CLARKE BROWN CO.** in Dallas, Houston, Denver, Atlanta, New Orleans. **DAREN F. McGAVREN CO.** in Chicago, Detroit, St. Louis and on West Coast. **OHIO STATIONS REPRESENTATIVES** in Cleveland.

**Top TV Media Specialist**
**Station Relations Mgr.**

Available For Agency
Or Advertiser

25 years experience in leading AAAA agencies on multi-million-dollar accounts: food, tobacco, drugs, beer. Call or write: Len Tarcher, 94 Schoolhouse Lane, Roslyn Heights, N. Y., MU 8-2343

# 49th and Madison

**Call 'em as you see 'em!**

I liked your four points in your 21 November column "Commercial Commentary": "1. Let's stop criticizing each other. 2. Let's stop criticizing other media. 3. Let's stop trying to pinpoint 'Who is most to blame or more responsible?' 4. Let's each of us start some positive new action to improve that part of tv programs, commercials or trade practices with which we personally are connected."

In other words, let's stop talking and start doing what we know is right.

The interesting thing is, from my experience, that it is much easier to have the right type of programs, clean commercials and a balanced schedule than anything else. The licensee and the networks have the full responsibility, they have the last word, and all they have to do is exercise their best judgment.

I am sure that what has happened recently will prove most healthful for the business.

But you must not stop reminding the people in the business about the things that have to be done. You will get more faithful readers if you call the turns as you see them rather than spending most of your time trying to win goodwill. Keep up the good work.

Edgar Kobak
*N.Y.C.*

**Canadian barrier**

I was most interested in the article, "Bank Branches out With Tv/Radio," in your issue, 21 November.

We are trying, with this new Montreal station, to crack the barrier that Canadian banks have maintained against using either radio or television. It would be most useful if we could contact stations around the U.S. that have done and are doing commercials for banks. More specifically, we want to find out what kind of commercials the banks have found acceptable and effective, and what kind of programs and activities banks are trying to sell the public.

Stanton A. Waterman
*CKGM*
*Montreal*

**Double deal-in**

Please don't tell me they're coming, just send me my copies of Air Media Basics for my two subscriptions currently existing—one at home and one at the office. Naturally, I intend to renew both subscriptions when they expire. As a matter of fact, I intend to subscribe to SPONSOR as long as I'm in this business, because SPONSOR is this business.

Thomas P. Maguire
*Maxon Inc.*
*N.Y.C.*

• Reader Maguire's two copies apparently went astray, so SPONSOR was happy to try again.

**First acquaintance?**

With all the talk about stations that do adhere to the NAB Tv Code and stations that don't but should adhere, it was certainly refreshing to see SPONSOR publish the entire Commercials section from the Code in the 5 December issue.

Just wondering, in all this furor, how many people in the industry and peripheral areas saw the Code for the first time?

Roger Hudson
*sales mgr.*
*McGavren Tv*
*N.Y.C.*

**Important influence**

I read with great interest the Sponsor Asks column in the 5 December issue, which inquired about how much sales ought to influence programing. It points up the constant awareness of vital industry problems that are dealt with on a frank, informative level in this column. This subject is important to all representatives and station men, and deserves their intelligent consideration.

John Salsetta
*H-R Representatives, Inc.*
*N.Y.C.*

Black is black . . . white is white. It's the myriad shades of gray in between that give the trouble.

Now is the time when all of us in the broadcasting industry must take a close hard look at our policies and practices to see where they fall on the "gray scale." Everything that we do . . . every picture we show on the screen . . . every sound we put on the air must be measured against the scale of our personal, individual consciences. Not the Federal Code . . . not the Industry Code . . . but a private moral code. Self-regulation must start at home.

We're writing this out of self-interest. Interest in the tremendous investment of money and of audience trust and loyalty, built up through a company history that began almost 40 years ago.

*And never in all that time, have we been so conscious of the fact that even one wrong is more sensational than a thousand rights. That a few broadcasters, who selfishly walk in the twilight shades of the gray area, can drag us closer to the strangling web of governmental regulation that is being spun for us.*

How can we combat this?

We must all participate. None of us can afford to be spectators. No station manager, no matter how dedicated . . . no small group . . . can fight the industry's battle alone.

We must all practice self-control, through strict application of a personal moral code. We must all demonstrate self-regulation, through vigorous and wholehearted support of the National Association of Broadcasters, and rigid adherence to its standards of conduct.

If you don't belong to the NAB . . . join. Subscribe to the Radio and Television Codes of Good Practice and live up to them.

Individually and collectively, we must be vigilant and aware of the "gray area." We must protect each other with truth, dignity and honesty.

# WKY Television System, Inc.

**WKY-TV** OKLAHOMA CITY, OKLA.

**WKY Radio** OKLAHOMA CITY, OKLA.

**WTVT** TAMPA-ST. PETERSBURG, FLA.

REPRESENTED BY THE KATZ AGENCY

# To a Station Deciding its 1960 Trade Advertising Campaign.....

*According to all signs....*

1960 WILL BE THE HOTTEST YEAR IN BUSINESS HISTORY. OVER TWELVE BILLION DOLLARS WILL BE INVESTED IN ADVERTISING...

**OVER ONE BILLION IN NATIONAL SPOT TV/RADIO ALONE!**

Competition will be sharper and there will be more of it. You'll get your full share of new business only if you sell aggressively and promote consistently.

More national spot dollars can be yours if you:

- Map your spot selling strategy now for 1960.
- Advise your national representative of your plans and enlist his counsel and support.
- Build a powerful station image that establishes your station's personality, qualifications and impact.
- Project this image in your trade publication advertising with a campaign of sufficient clarity, importance, size and frequency to command attention and do the job.
- Use a key publication tailor-made to impress timebuyers, account executives and ad managers. Use a magazine that's pinpointed to spot.

SPONSOR IS
YOUR RED-HOT BUY!

SPONSOR'S editorial climate is 100% in tune with the men and women who make the spot-buying decisions at all top national agencies.

Since 1958, every independent survey of agency/advertiser trade paper reading preferences PROVE THAT SPONSOR LEADS THE TV/RADIO FIELD!

EXTRA!

SPONSOR guarantees low 1957 rates for all of 1960 to contract advertisers of record as of 1 April 1960.

THAT MEANS . . .

# SPONSOR

The Weekly Magazine tv radio Advertisers Use!

# IN CLEVELAND...

# MOVIE MINUTES ARE THE MOST ON WJW-TV

And just one of these movie minutes is all you need to reach the most movie audience.

33% more audience on movies than any other station.

Feature films from Paramount, Warner Brothers, Twentieth Century, and United Artists.

Excellent availabilities to give you just the audience you want when you want it. "Watch and Win," "Afternoon Movie," "Big Show," "Nite Movie."

**You know where you're going with**

**WJW-TV**

Call KATZ

a **STORER** station

National Sales Offices:
625 Madison Avenue, New York 22
230 N. Michigan Avenue, Chicago 1

"Matty," star of new ABC TV kid series, *Matty's Funday Funnies*

# WHAT'S BEHIND THE BOOM IN TV KID SHOWS?

**A 50-million market of 'decision-makers' had been suffering from advertiser neglect for nearly 10 years**

**Now small fry-programing gets heavy support again; nets and stations reporting 'sell-outs,' better ad copy**

This season, the children's tv show is getting more interest from national accounts and their advertising agencies than at any time since 1952.

Reasons behind this belated rediscovery could be complex. Or they could be as simple as one adman's remark. "These things go in cycles."

Cycle or not, here's what's been happening in small-fry television:

- More network and local kid shows reporting time sell-outs.
- More advertising accounts buying kid shows on year-round basis instead of seasonally.
- More creativity in kid commercials, and more agencymen "bird-dogging" the shows.
- More parental interest in and home censorship of kid shows.
- More new show properties being considered by broadcasters.
- More kiddie tv "spectaculars."

If this new activity is part of a cycle, then the pattern of that cycle deserves some study. Ironically, this pattern has been affected only by the advertisers and programers—not by the market. The market has been there all along.

Probably no one has had a better opportunity to observe the pattern than Bob Keeshan, who has spent 12 years in tv kid show programing. Keeshan is star of CBS TV's *Captain Kangaroo*, began his career back in 1947 at NBC TV with *Howdy Doody*.

"The golden age of children's television," he told SPONSOR, "was between 1948 and 1952. After that, national advertiser interest and network programing, where the child audience was concerned, dwindled away.

"When we came to CBS TV with *Captain Kangaroo* in 1955, kid tv programing had about hit rock bottom. All the national advertiser interest by then was in reaching adults through nighttime shows. Selling sponsors on network kid shows was like marketing buggy whips."

The last year has seen a marked change.

"A sharp increase has taken place during 1959," Keeshan said, "especially during the past three months. Children's shows suddenly have become highly salable." At present, *Captain Kangaroo* is about 98% sold out, shows every sign of finishing out the 1959-60 season at about 90% sell-out.

"There's been a lot more Christmas business this year," Keeshan said. (That goes for practically all kid shows, network and local). What is really significant, however, is that sponsors are planning to stick around *after* Christmas when tv kid shows have traditionally slumped in the business department. In the case of *Captain Kangaroo*, for example, orders on hand already show January to have 12 of the 15 program segments sold. About three times more sponsors are on the show this year than last.

The influence of U. S. children on family purchases is tremendous. The Institute for Motivational Research has found that the kids have a big say in brand decisions on such products as candy, vitamins, foods (especially desserts), cereals, cough drops, play clothing and toys.

What also is coming to light is the fact that children exert considerable influence on much more expensive, all-family items. On an auto, for example, once the father is on the brink of buying one, the child frequently becomes a secondary influence in the eventual purchase of a specific make of car.

The brand loyalty of a child is something advertisers are becoming more and more aware of. According to Gilbert Youth Survey, television can set up brand loyalties as early as four to five years of age. (Radio and print usually start establishing loyalties around the age of eight.)

But the loyalty of a child for a product actually begins wtih his loyalty for the tv show. Personal appearances of show personalities have demonstrated this loyalty: the mail pull of such shows has documented it in surprising fashion.

Fred Thrower, vice president and general manager of WPIX-TV, New York station that lays claim to No. 1 children's outlet for the market, lives in Connecticut and has car license plates bearing call letters WPIX. It has happened not once, but many times, that in driving past a gang of kids, Thrower is greeted with shouts of "Hi, Popeye!" The child audience is not only a highly observant one where products and personalities are concerned, but even identifies the call letters.

This re-discovery of a too-long neglected audience has left the industry with a feeling of optimism. At CBS TV, a number of new kid show properties are under consideration, and upcoming in February or March will be a children's spectacular (which Keeshan is putting together) to be called *Fun With Music*. A look at some of the current and up-coming specials in nighttime tv reflects the renewed interest in kids: On NBC TV, *Once Upon a Christmas*, sponsored by Longine; on ABC TV, *Peter and The Wolf*, sponsored by Minnesota Mining & Mfg. Co., and *Shirley Temple Storybook*, by Breck; on CBS TV, *Wizard of Oz*, by Benrus and Whitman Candy, and *Christmas at the Circus*, by Remington-Rand.

**ABOVE:** Local stations have kept kid shows clicking in years of neglect. Officer Joe Bolton, Capt. Allan Swift and Bozo the Clown have made WPIX-TV, N.Y., prime kid outlet. **Below:** NBV TV adds color for kids. Here are Ruff and Reddy cartoonics with host Jim Blaine

What is behind all this sudden attention to the small fry? What factors point to a future where there will be more kid show programing sold to more and more national accounts, spectaculars for children, and even hard goods (such as automobiles!) sold on kid tv shows?

The child population of the U. S. has been consistently swelling for the past decade, right along with family incomes. Today, there are about 50 to 55 million children under 18 years of age. About 19 million of these are between three and seven years old, about 18 million between eight and 12.

But there is more than an audience of just kids during the average tv children's show, and this too is perking up advertiser interest. CBS TV has found that the composition of a *Captain Kangaroo* audience is 70% children and 30% adults. And this takes place in the homes of young housewives who have been shown to be prime consumers of our national produce. It is their families that account for most sales of both soft and hard goods.

These mothers who view children's tv along with their offspring are, according to Keeshan, developing finer taste in program fare and are even doing more censoring of what the child watches.

"With the whole climate of the industry changing," he adds, "there is bound to be more sophistication in the viewing of kid show commercials."

Apparently, a lot of kid show advertisers have anticipated this, for children's commercials already have begun a trend away from hard sell to creative sell. Ad agencies and their copywriters are taking a deeper interest than ever in both kid commercials and the kid shows. Whenever he does a live Continental Baking commercial on the *Officer Jim Bolton* WPIX-TV show, Bolton says a Ted Bates account exec is in the studio.

All of this adds up to one thing: that the advertiser and programer have stopped thinking of the kid tv show as an "electronic baby-sitter." This was the mistake they slipped into after 1952, and continued until kid programing went into a tailspin.

What kept the kid show alive during that time was the local tv station.

**MAIL PULL:** A mountain of 1.6 million postcards is tackled by CBS TV's Captain Kangaroo (Bob Keeshan) and sponsor Frank Schwinn, president Arnold, Schwinn & Co. in bike contest

Here, business went on as usual, in fact increased on many stations, and has probably played a major role in making national accounts and networks once again recognize the child audience.

While a lot of national accounts had pulled out of network tv shows, feeling that the increasing costs of the early and middle '50's were too steep, and preferring to put their budgets into adult shows, a lot of regional and local accounts built impressive sales stories through small fry shows in spot tv (many manufacturers of products with definite child appeal, such as dairies and bakeries, are regional).

There was still another product manufacturer during this time that was for the most part regional, and a product closer to the child audience would be hard to imagine—toys. The toy industry, with heavy seasonal investments in spot tv, racked up a phenominal growth and many grew from regional to national distribution.

For this year, they are heavily in both spot and network, and for about

(*Please turn to page 77*)

# LEO WAS MISQUOTED . . . HERE IS

**Chicago adman Burnett says his critical remarks on magazines were reported inaccurately in the press. . . . To set the record straight here is the full text of his much-discussed speech to the Magazine Publisher's Association in N. Y. last week**

I suppose this is an occasion for wrapping the flag around ourselves and thinking noble thoughts, but I have some very strong notions about magazines which I think may be of special interest to this group. And now that I have the floor, I propose to keep it for the next few minutes.

Maybe you won't speak to me when I leave the room. But it is only because I have such respect for magazines and their potentiality, which I hope I have demonstrated over the years, that I feel so deeply on the subject.

Never in my 40 years in the advertising business have I seen magazines generally so blind in their mission of life. What is a magazine? Webster's New International Dictionary describes it as follows: a periodical containing miscellaneous papers, especially critical and descriptive articles, stories, columns, etc. designed for the entertainment of the general reader. Magazines are now often specialized for classes of readers, as for children or types of subject as geography, popular science, poetry, etc.

I think the people who write dictionaries must be very dull. Now I'll give you my definition. Among all forms of communication, magazines are the greatest single hope this country has for provoking thought, advancing culture and improving taste at a time when the country needs to read and think as it never did before. Yet here is what I feel. Never in my experience have I seen such bitter and destructive selling as now exists. Not only in the advertising business, but particularly in the magazine industry. I refer particularly to the mad race to provide the most of

# WHAT HE SAID ABOUT MAGAZINES

everything quantitative—more regional editions, more local editions, more split runs, more different and sometimes bizarre ad sizes, more circulation at any cost, and so many flips, flops, folds, inserts and coupons, that many a magazine today looks like the convention issue of the Gadget Gimmick News.

Now I don't say all of these things are bad. Many of them are well-geared to the needs of modern marketing. What I do deplore, however, is that growing emphasis on these devices tends to overshadow the editorial integrity of a magazine and what I refer to as its mission of life. Regrettably also in this numbers race, there is a trend in rates which is substantially outdistancing the trend in circulation, and this is a situation we cannot live with for long. It appears to me, and to many of us in the agency business, that you in the magazine publishing business are succumbing to that erroneous theory that magazines are physical and neutral carriers of advertising messages. This is evident not only in relating yourselves to broadcasting media, but in the cat-and-dog fight that is raging within our own ranks. We are living in a rather plush advertising era, and nobody wants to rock the boat as long as he is getting his share of the fish. This obviously can lead to nothing but a status quo editorial concept or to a formula publishing concept which, in turn, leads to editorial complacency, stagnation and sterility. In many instances, it looks to me from the outside as though the business office and the promotion boys have taken over, and that the editor has been confined to an office down the hall with no carpet, one window and a pension fund. I believe that in all too many cases the man with imagination, the dreamer if you like, the courageous and sensitive soul who knows the power of words and pictures and how to use them, has been forced to capitulate to the brass. And I mean brass in every sense of the word. I don't believe there is anything wrong with magazines that a few spirited, dedicated editors and publishers—with real vision and with the authority to act—can't cure. Magazines, more than any medium, can provide the advertiser with built-in confidence and believability. No other medium can provide it in the same way or to the same degree.

We all know that there is a big premium on believability in advertising today and the magazines which can deliver it most honestly have the most to offer to the honest advertiser. In my view, the art of fiction writing has sunk to a new low, and I don't think that all of the men and women capable of producing great fiction have been grabbed off to write tv scripts. The sale of paper-back books on serious subjects offers increasing evidence that the mass public is interested in more than the specious and the salacious. There are some exceptions, of course, but there are still a few magazines which maintain consistently high standards of writ-

(*Please turn to page 77*)

## HOW MAGAZINE COSTS HAVE BEEN SOARING

*Leo Burnett in his MPA speech (above) pointed out that the trend in magazine rates has been "substantially out-distancing circulation." Evidence of this is shown in the combined record of 38 leading magazines. By comparison CPM of net tv* decreased 64% *and spot tv* decreased 40% *during the same period* 1950-1958

| Year | Combined circulation (millions) | Combined page rate (000) 1 pg. b&w | 1 pg. 4c | Page cost per M 1 pg. b&w | 1 pg. 4c |
|---|---|---|---|---|---|
| 1950 | 63.0 | $184.7 | $251.3 | $2.93 | $4.15 |
| 1951 | 64.2 | 196.3 | 278.2 | 3.06 | 4.33 |
| 1952 | 66.2 | 216.3 | 307.6 | 3.27 | 4.65 |
| 1953 | 68.3 | 224.5 | 319.6 | 3.29 | 4.68 |
| 1954 | 68.8 | 234.7 | 334.1 | 3.41 | 4.86 |
| 1955 | 69.5 | 242.0 | 344.7 | 3.48 | 4.96 |
| 1956 | 71.8 | 254.0 | 382.6 | 3.54 | 5.05 |
| 1957 | 75.3 | 277.2 | 396.8 | 3.68 | 5.27 |
| 1958 | 77.3 | 307.1 | 440.1 | 3.97 | 5.69 |
| % Chge. 58/50 | +22.7 | +66.2 | +68.5 | +35.5 | +37.1 |

Source: Magazine Advertising Bureau

# BIG STEW ON MADISON AVENUE

- C&W's 'Gallimaufry sessions' get their name from French hodgepodge stew
- Agency media men and station representatives sit down for meaty talks

Webster's New International Dictionary defines a *gallimaufry* as a ragout. or potpourri. Till last week. the latest recipe for this dish was under close security wraps at Cunningham & Walsh.

Like a new cook with a jealously-guarded recipe. C&W wasn't talking too much about what went on at the meetings of the Madison Avenue Gallimaufry Society. But word had it these newly-instituted hash sessions between C&W media men and representatives contained plenty of peppery seasoning.

Last week. SPONSOR. as the first visitor to sit in on the bi-monthly sessions between buyer and seller, had a chance to see for itself how these sessions which are dedicated to creating better understanding on both sides of the desk, operate.

At each session a leading representative is guest of honor or "Representative of the Alternate Week." Last week it was Ed Devney, president of Devney & Co., which represents both radio and tv stations. His hosts: the three charter members of the Gallimaufry Society—media buyers Al Randall, Frank Martin and Gary Pranzo—and Newman McEvoy, C&W v.p. and media director, who occasionally sits in.

The five men assembled around a conference table shortly after noon.

FACING BUYERS' BARRAGE, station representative Ed Devney ponders answers to (l to r) Cunningham & Walsh buyers Al Randall, Frank Martin, v.p.

**DEVNEY:** "There's nothing worse than going into a buyer and getting an answer that he doesn't know why the media decision is yes or no"

**RANDALL:** "Broadcasting is probably one of the few industries that deliberately makes itself difficult to buy"

Randall, seated at the head of the table, fired the opening salvo at 12:14 p.m.

Said Randall, addressing Devney, who was seated at his left: "You know, Ed, the broadcasting industry is unique in that it is probably one of the few industries that deliberately makes itself difficult to buy." Pranzo and Martin, seated across from Devney, added to this broadside.

From Gary Pranzo: "Because of varying rate structures, Ed, you often find salesmen getting confused. Their rate of error is high."

Martin: "Buyers get bogged down with paperwork, and salesmen get involved with rate cards instead of talking about a station's qualitative aspects."

"In other words," said Randall "do you think there's any hope of a standardized rate structure Ed?"

After a moment's considering, Devney threw a solution out for discussion. "Something like that has been done in Canada," he pointed out. "Every Canadian radio and tv station prints a rate card on a form that fits into a special looseleaf binder. About 85% of the material follows the same general pattern. Everybody gets a copy of the book."

"Do you think," asked McEvoy, "that RAB and TvB ought to work out something like that for U. S. stations?"

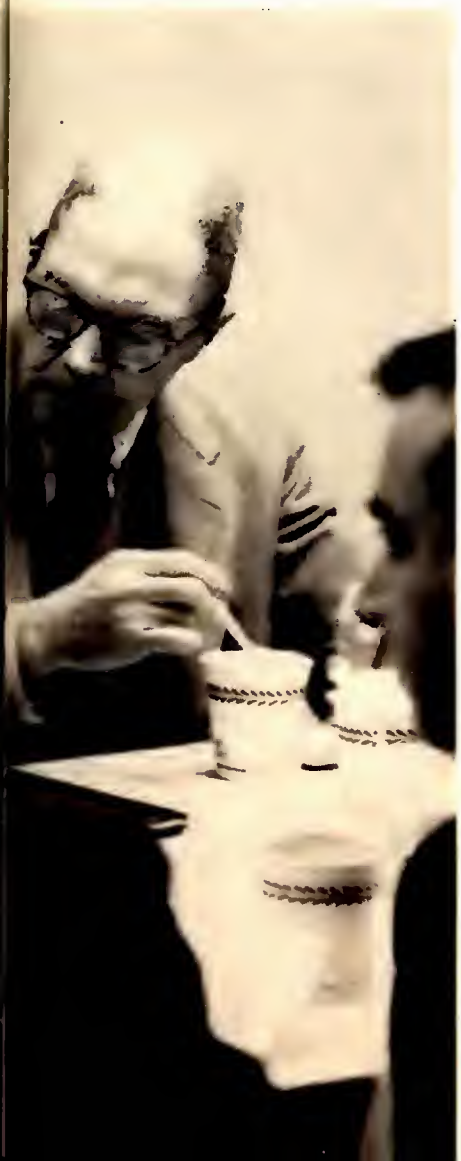
"Yes," Devney answered flatly. "I think a committee of industry people, that is, station operators, representatives and agency people should get together to devise a standard rate structure which would give a common base for all published rates."

Martin was skeptical. "Would that eliminate the horsetrading and special deals we're sometimes offered?"

Said Pranzo, "I don't think you could ever accomplish that, but at least it would put most rate cards in a more orderly and useful form."

Randall embarked on a different approach to the problem. "You know," he said, "all this complexity in timebuying makes the job a lot harder than it used to be. These days anyone in media who has a good background in broadcast buying is in great demand. But many people who've been in it for a while get to the point where they're fed up with all the detail work. They want a job that's equally rewarding but simpler. So," with a flick of his palm toward

media dir. Newman McEvoy, buyer Gary Pranzo



**MARTIN:** "How do you think spot radio is going to fare next year when tv rates go up?"

**PRANZO:** "Varying rate structures often confuse salesmen. Their rate of error is high"

Devney. "a lot of them go into selling like you, Ed."

Devney saluted the salvo with his cigar and a good-natured laugh, and briefcases were pushed aside to accommodate the roast beef sandwiches which had arrived. They were distributed along with coffee cups marked in the usual gradations from regular to black. Bearing down on a sandwich, Randall picked up the ball again:

"Ed, do you think that the small stations are getting their fair share of business, enough consideration from agencies?"

"Well," Devney answered, "advertising has to go where the market is. But I sometimes think ad agencies don't take time to consider the whole market, which should include satellite markets beyond the metropolitan boundaries. There are other considerations, too: dealer support or sales support as is given out in rural areas. A strong ad campaign might not be warranted," he qualified, "but a small one might be very useful on the basis of dealer relationships, etc."

"One of the answers to that," said Martin, "is that many small stations who don't have New York reps make it very difficult for us to buy."

Again, Devney pondered a solution, turning his cigar slowly in his mouth. "Inherent in all national published rates," he said finally, "is both the agency's and rep's commission. Perhaps an agency group like the 4A's should recommend that stations without a representative adjust their national rates to allow for commission when business is placed through a representative. Then have all national spot business channeled through a representative. In a way, of course, this would be forced representation."

McEvoy shook his head: "I don't think you'd get a 4A group to go along with that." "Legally you can't compel a man to have a middleman," said Martin.

"Broadcast trade papers have explored this need," McEvoy went on, "and point out that there is a defect in communication. I think it's a point well taken."

"Well, Mac," countered Devney, "we place business on non-represented stations at the request of some agencies. We don't make much money in business we handle of that nature."

Pursuing the subject, McEvoy deplored the attitude of stations who feel enough business comes in over the transom to dispense with the services of a representative. The general feeling seems to be that such stations overlook the tendency to buy markets in clusters. But the conclusion, in Devney's words, was that the problem might be solved only "if somebody made a real career out of it."

Competition among media was the next subject tackled. "It seems to me," said McEvoy, "that there's a trend toward promotions advertised in a combination of media for a limited time. For instance: a two-to-one offer heavily promoted in a short span of time in newspapers, tv and radio. This trend could reduce the competition of one medium against another."

"You mean have complementary *selling* as well as complementary buying?" Devney asked.

McEvoy accepted the challenge. "I know it's heresy to suggest," he said, "but I think that complementary buying has advanced to a great degree within the last five years. It's probably too much to suggest that you team up with the newspaper rep, but if more emphasis could be put on the actual ad requirement, then there would be a sort of 'communicative' selling at least."

Devney wasn't sold. "It's a good idea in theory," he said, "but practically it would be pretty rough. It might work better if, say, CBS TV worked hand in glove with a couple of national print media than it would if you had reps spotted all over trying to work a coast-to-coast campaign with a national magazine."

"I guess it can't happen," McEvoy conceded, "but it does suggest that you who sell space and time should have a healthy respect for those buying. The buyers are in the position of taking all the messages and putting them into an integrated market sell for their client."

"Of course," Devney agreed, adding, "but that's an agency-media responsibility."

From this point, the men veered to a look at what benefits a representative can get out of buyers with marketing know-how. McEvoy pointed out that the C&W view, as reflected in their "Man from C&W" agency ads, is that "when buyers are talking to you about advertising on Folgers or Jergens it is their responsibility to know what goes into the selling activities at that time. I think that at one time, buying activity was pretty academic: the buyer sat in the office and was simply supposed to know the rate book and the coverage maps, and that was it. This is a new dimension in which he is participating, and it must be rewarding to you in your selling activity."

(*Please turn to page* 76)

**McEVOY:** "At one time, buying activity was pretty academic; buyer was simply supposed to know rate book and coverage maps. This is a new dimension in which he is participating"

**BRITISH TV** stacks spots between shows, allows no show sponsors, charges 10% premium for fixed times. Rollo Hunter, EWR&R broadcast v.p., says this loses plusses of star endorsement and show identification

# Is British-type tv right for U. S.?

**➧ No, admen say, after analyzing commercial tv practices here and in England; our patterns are best for clients**

**➧ But they agree U. S. programing needs revision, with added balance to satisfy Federal and public taste**

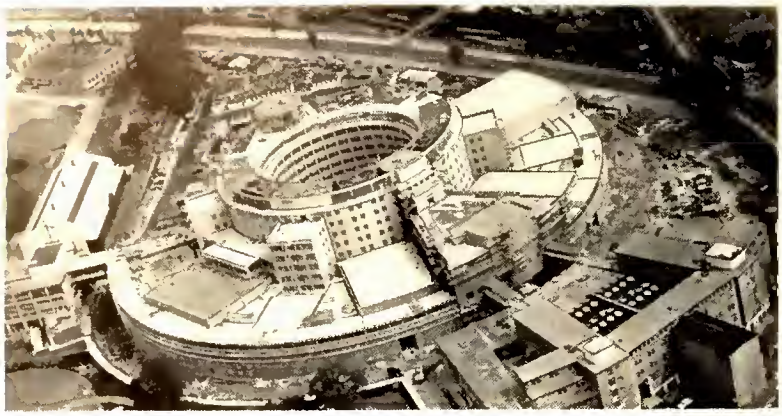
Many of the recent assaults against television show the same impulsive panic which prompts an overly zealous mother to toss out the baby with the bath water. There have been cries in the newspapers and along public streets that tv should be "cleansed" and modified along so-called "British lines," with government takeover or lessened commercialism. Much of this clamor for reform comes from lookers-on who tar the entire industry with the brush of misdemeanor, and who have little understanding of the U. S. system or the British system they tout.

What are the sameness and the differences in U. S. and British tv? And what do admen—for they're the ones who pay the commercial tv tabs—think of possible American adaptations of the British technique? SPONSOR asked a representative sample of agency pros.

In general, they tend to agree on one major criticism of U. S. tv: a lack of program balance. They say both the non-commercial British Broadcasting Corp. and the commercial Independent Television Authority have in their program schedules a better balance of shows appealing both to the majority and minorities.

Rollo Hunter, vice president for tv and radio at Erwin, Wasey, Ruthrauff & Ryan, New York, puts it this way: "On this point we can fault ourselves for not programing to minority tastes. We try to reach the huge, amorphous audience most of the time, rather than developing shows for the special audiences. Even though stations and networks provide the required proportion of public service shows, the amount doesn't satisfy all public tastes. The British not only have a greater variety of program fare, they schedule it in prime time, not just in off-hours."

Dr. Norman Young, director of research for Mogul, Williams & Saylor, New York, agrees with this thesis. He thinks some system should be evolved which permits a network or station to schedule non-mass entertainment at a peak viewing time without suffering financial losses. This, he admits, "is more easily suggested than done!" Both he and Mr. Hunter have traveled abroad and are experienced in the servicing of international



NON-COMMERCIAL British Broadcasting Corp., Britain's "second network" with commercial Independent Tv Authority, has $30 million Tv City (Europe's largest)

## WHERE TV MONEY COMES FROM

| Total annual revenue | ENGLAND $89.6 mil.[1] | UNITED STATES $1,078 mil.[2] |
|---|---|---|
| **PERCENTAGE OF TOTAL BY TYPE OF INDUSTRY** | | |
| Food products | 22% | 22% |
| Household soaps, detergents | 12 | 7 |
| Confections | 8 | 4[5] |
| Soft drinks | 7 | 4[5] |
| Drugs | 7 | 9 |
| Hair preparations[3] | 5 | [3] |
| Alcoholic drinks[4] | 5 | 5[4] |
| Tobacco items | 5 | 8 |
| Cosmetics, toiletries | [6] | 11 |
| Automotive | [6] | .5 |

1. 1957 figures, estimated gross revenue of the independent tv program companies, as reported by British Information Services.
2. 1958 figures, network and spot estimated expenditures, from Television Bureau of Advertising.
3. Hair preparations in the U. S. column averages 2% of tv's total and is part of the cosmetics and toiletries categories.
4. Alcoholic drinks in the U. S. include wine, beer and ale only.
5. In the U. S., confections and soft drinks together represent about 4% of total revenue.
6. Not reported.

and British advertising accounts.

Admen generally take exception to the British handling of commercials, which allows for no program sponsorship. Under this system all programming is originated and controlled by the several program contractors appointed by the ITA, which owns and operates studio and transmission facilities.

Sponsors buy run-of-schedule announcements or pay a premium of 10% for a fixed time slot. Seven-, 15- or 60-second commercials are rotated among three time spans, listed according to cost (for 10% premium advertisers) from the most to the least expensive: 7-9 p.m., 10-11 p.m., 4-6 p.m.

Commercials can be shown only at the beginning or end of programs, or during "natural breaks" within a show (with the exception of "shopping" or "magazine" type programs). This means, says Mr. Hunter, that there's a stack-up of maybe six commercials at one time. And this "makes our triple-spotting look like subliminal advertising!"

The advertiser paying a 10% premium for a fixed time (and it's estimated that about half of them do, unlike the U. S. where probably 97% of all schedules are for fixed times rather than run of schedule) thus has the problem of getting ratings and audience composition for a time slot rather than a program slot or program adjacency. Contracts are usually signed a year in advance, because there's standing room only on most of the ITA stations. Programs themselves are as unfixed and mobile as the time buys, because they're moved around the broadcast schedule to reach different audiences.

Thus a cigar manufacturer might well end up adjacent to a show which appeals to women, and a cosmetic might be next to a soccer game. And both clients run the risk of being third commercial in a stack of six, described by one adman "as burial after a lingering death." This pattern, agencymen agree, would be unthinkable, unworkable and uneconomic in the U. S.

Why? Because there's competition here, with networks and stations scrambling for all the business they can get. There are no standing lines of clients waiting to claim their ration of tv time. The buyer, rather than the seller, calls the shots on what he needs in the U. S. England is a seller's market; America, a buyer's.

As Dr. Young says, "The aggressive advertiser wants as much control over profit-making media as possible, and would therefore rather control his own program or his position within or near a program." The British situation, explains Frank Kemp, vice president in charge of media at Compton Advertising, New York, is analogous to the early one-station per market era in U. S. tv. When there

(*Please turn to page* 68)

# HOW PRESTO PUT PRESSURE ON

**• Identified with pressure cookers, appliance manufacturer had to expand product line to stay in business**

**• In two years, combination of net and spot tv gave Presto multi-product image with consumer and trade**

Riding the crest of the Christmas push on steam irons, fry pans and toasters via spot and network tv (estimated at 40% greater than last year) is a welter of new products in the small appliance field.

No longer are roto-broils and pressure cookers virtually industries in themselves. Survival today depends on trotting out a whole family of products—linked by strong brand identification and backed by plenty of wholesale and retail interest.

When the first-run enthusiasm for the Presto Pressure Cooker started to ebb, National Presto Industries of Eau Claire, Wis. came out with an electric coffee maker together with other smaller units. A single control unit for all products underscored the expanding line. Needed: A dramatic way of demonstrating this feature.

Presto and its agency, Keyes, Madden & Jones, embarked on a series of spot tv market tests in 1957, expanded to full-scale campaigns in key markets in the spring of 1958 (total budget, by SPONSOR estimate, $204,430). Sixty-second commercials (slotted largely in daytime and fringe time hours) linked the coffee maker to products such as the pressure cooker, already identified with the Presto name. Missing element, both client and agency agreed, was a stimulus for salesmen that could in turn be used to stimulate their wholesale and retail accounts.

Accordingly, when Presto launched its fall, '58 campaign, it put 90% of its budget (or an estimated $130,500) in 21 minute participations in the *Today* show on NBC TV. The 7-9 a.m. time slot was considered ideal for driving home the benefits of a coffee maker.

Another advantage to this approach was a media check. A "warranty" card on all products provided a space for customers to indicate where they first heard about the product. The identification with tv was extremely high, reports ad manager

(*Please turn to page* 78)

## THREE MAIN POINTS IN PRESTO STRATEGY

**BRAND IDENTIFICATION** *for new product line required both trade and consumer awareness. First product in expanded line, electric coffee maker, was identified with Garroway (at left) on network*

**SPOT-NETWORK COMBINATION,** *used in Christmas push, enabled Presto to* (1) *beef up top markets,* (2) *stress price advantages in Garroway copy,* (3) *show products at strategic times*

**TRADE STIMULATION** *required* (1) *boosting enthusiasm of salesman,* (2) *building confidence in wholesale, retail accounts. Network personality provided fuel for merchandising letters*

**ENTHUSIASM** is whipped up by General Finance Corp. through play-by-play broadcasts, crux of saturation radio campaign in 14-state area. Big item for listeners to WNDU, South Bend, is high-school basketball, which G.F. brings along with White Sox, college and pro football

# Radio play-by-play rockets loans

**✒ General Finance Corp., 95% in radio, spearheads 14-state saturation campaign with sports broadcasts**

**✒ WNDU, South Bend, pattern of sports emphasis hikes loan business in that area tenfold in five years**

Hardly a day goes by that the General Finance Corp., Evanston, Ill., isn't sending frequent radio messages out to prospects in its 14-state field of operations. It selects one station in each market and blazes away with varying combinations of play-by-play sportscasts, time signals, newscasts, and 60-second spot schedules.

The radio breakthrough for this previously all-print advertiser came in 1954 with Chicago White Sox broadcasts over a small group of stations.

So successful was General Finance's initial radio tie-in with its enthusiasm for sports, that the company has expanded its baseball network to 40 stations, and added basketball and football play-by-play broadcasts in many of its markets. Supplementary to this sports effort, G.F. has spread time signals and minute spots over much of its marketing area, with dosage especially heavy when sports events are not available. Radio now accounts for 95% of G.F.'s total advertising budget.

In the northern Indiana-southern Michigan region, General Finance uses WNDU, South Bend—part of that experimental group that carried White Sox baseball for it back in 1954, and to which it has since assigned progressively heavier duties.

The largest single element of General Finance's WNDU campaign continues to be annual half-sponsorship of some 200 White Sox games, including exhibition encounters. During its portion of each game, G.F. has one minute at bat after every half-inning.

To maintain the successful combination of radio and sports beyond the baseball season, General Finance now includes in its WNDU lineup: local high school basketball (70 games); Notre Dame football (10 games) and Chicago Cardinals professional football (10 games), all on half-sponsorship.

But the basketball and football contests don't come up every day and G.F. insists on maintaining its all-conquering baseball season pace of extensive daily radio exposure. This has brought on a saturation time signal schedule of 75 per week, dropped to 35 when the White Sox are back.

General Finance rounds out its WNDU campaign with five-minute

ewscasts each weekday at 6:30 a.m., nd a 15-minute sports show Monday nd Friday evenings.

In 1954, General Finance had one ffice in the South Bend area; now here are four. The current total of s loans outstanding there is 10 times reater than the 1954 figure. Richrd Trenkmann, v.p.-advertising director of the company, points out hat the trend continues. He notes a 0% increase this year over last.

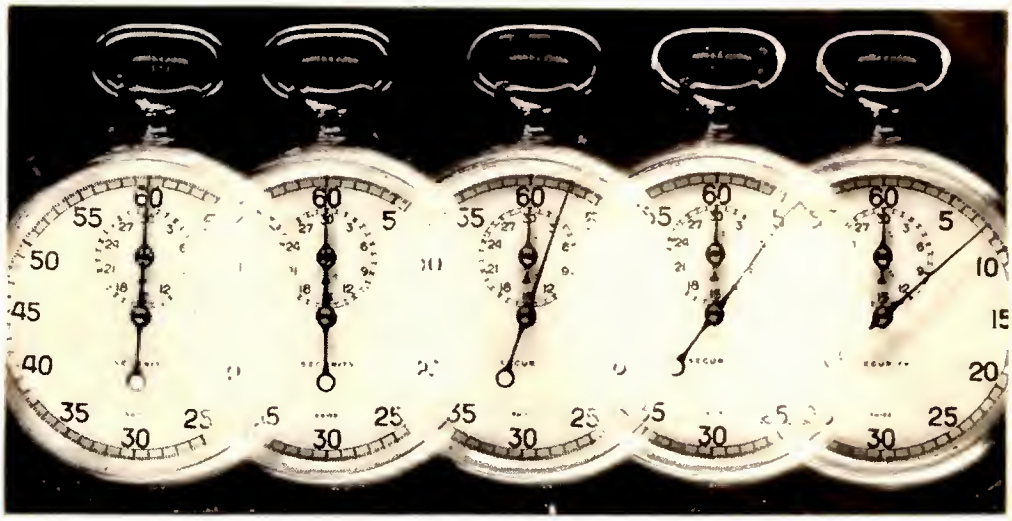
In praise of WNDU, Mr. Trenkmann had this to say: "In this case, utting all our eggs in one advertisug basket has enabled us to reach our best prospects and continually reminind and motivate them to use Genral Finance services. This experince has demonstrated . . . the reach nd power of radio."

General Finance has more or less duplicated its South Bend pattern of adio advertising in the rest of its elling area, especially among six tates where its business is most heavly concentrated — Indiana, Illinois. Tennessee, Kentucky, Georgia and Florida. In smaller markets, the company usually limits its exposure to 50-second spot schedules, varying from 10 to 40 per week.

Sports remains the foundation of General Finance's virtually all-radio advertising program. The company feels certain that its baseball broadcasts do a good job of reaching women as well as men. As evidence, Mr. Trenkmann cites an RAB survey which breaks down the baseball radio audience as follows: 50% men: 33% women: 10% teens and 7% children. He also points to preliminary figures in a Pulse research project which show that women make up nearly 75% as large a baseball audience as do men.

With enthusiasm for sports harnessed to "the range and power" of radio, General Finance breezes home with copy simplicity; e.g. "Need a new roof, storm window, furnace repairs? Now's the time to get the homestead shipshape for ol' man winter. And if you're short of cash, don't put these necessities off. Just visit nearby General Finance . . . or use our loan-by-phone service . . ." (When it sponsors a sports event that takes place at night. General Finance has an answering service in action.)

# 189 BIG SPENDERS USE MAGIC OF 8-SECOND I.D.'S



"Lots can happen in just 8 seconds," says new TvB study of sponsor use of I.D.'s

Growing advertiser enthusiasm for eight-second I.D. spots is reported in TvB's recent study, "Ideomotion."

Citing 1956 through 1958 figures, the Bureau shows that investments in I.D.'s increased 21.4% over the three-year period (from $46,806,000 to $56,825,000) and that the number of advertisers using them also climbed.

In 1958, for instance, 84 national and regional advertisers invested more than $100,000 each in nighttime I.D.'s, and 29 big spenders spent over $100,000 in daytime spots.

Leading the I.D. parade was Lever Bros., with an expenditure of $4,246,770. Others were General Foods ($2,992,560), P. Lorillard ($2,015,700), Philip Morris ($1,536,040), J. A. Folger ($1,286,140), Bristol-Myers ($1,093,510), Pepsi-Cola Bottlers ($911,800), Duncan Coffee ($842,580), F&M Schaefer ($716,950) and Cream of Wheat Corp. ($657,090).

Over-all, 189 national and regional advertisers spent more than $50,000 apiece for the eight-second I.D.'s.

For admen still skeptical whether eight seconds is "long enough to put across a selling message," TvB has gathered some significant statistics on ads in other media. Citing various industry sources it points out that 1) the average full-page magazine ad gets five seconds of reading time. 2) the average full-page newspaper ad gets (?) seconds of reading time, 3) the average outdoor poster gets four-plus seconds of viewing time.

"Lots can happen in eight seconds," says TvB. In that time "our first moon rocket rose one mile, enough water pours over Niagara Falls to keep New York City supplied for 20 minutes, and Americans consume 855 pounds of frozen foods, 4,012 slices of bacon, 7,153 bottles of soft drinks and 15,440 eggs."

"With the tools of television — sight, sound, demonstration emotional involvement, projected into the intimacy of people's homes—you can effectively register your message in eight seconds. The television I.D. is a method of creating sales with maximum exposure at minimum expense."

Among the successful I.D. campaigns cited in the TvB report are case histories on Rambler (American Motors), Wilkins' Coffee, Schaefer Brewing, Lanvin, Cream of Wheat.

Comparing I.D.'s with magazine costs, TvB reports that $39,500 buys one four-color page in *Life* magazine which reaches 6,035,736 circulation at a CPM of $6.34, whereas $33,739 buys five I.D.'s a week in 100 top markets at 6:30 p.m., reaching 15,248,000 homes at a cost-per-1,000 unduplicated homes of $2.21

# IF YOU'RE NEW IN VIDEO TAPE

**Here's an introduction to video tape commercials written for agency or client making a first plunge into it**

**John Sallay, radio/tv production manager for Fuller & Smith & Ross, Cleveland, lists 20 points for new user**

**by John Sallay**

*Prod. mgr., F&S&R, Cleveland*

Today there are about 100 U. S. television stations equipped with video tape machines, and the number is increasing daily.

Now that more and more stations are able to produce tapes, local advertisers with modest ad budgets are finding that they too, can afford video-taped commercials. Vtr's (video tape recording) low cost plus the knowledge that the pre-recorded spot will be aired without flaws are the two major factors in the swing to video tape.

Clearly tape has many of the same advantages as motion picture film, with the added bonus that a commercial can be video taped and on the air in a matter of minutes if need be. Here are a few things to keep in mind the next time you're going to video tape.

The script for a taped spot should be written as though delivery was being done *live*. Many writers make the mistake of writing film commercial copy for tape.

Next, nail down the script before you walk into a taping session. On the spot changes take time, cost money and may even result in having to remake or kill the commercial later because of these alterations. For example, if your taped commercial is likely to run on the air for a long period of time, dating the copy by season of the year or by one week, special promotion will limit the life of a spot. When copy changes are foreseen, the script can be written open end so a live announcer can tag the tape recording with appropriate copy as the commercial continues to play during other seasons.

Recording more than one spot at a session offers economies just as in producing filmed tv commercials, but if one commercial will do the selling job, why produce three?

As soon as the client has approved copy, the agencyman will take over. He will compile a prop list, determine what sets or backgrounds are needed, select talent, music, sound effects, check with the tape recording facility on booking availabilities and break the copy down into all aspects of production.

Armed with this breakdown the production man can then prepare a production cost estimate for the advertiser. The estimate should include not only the costs involved for the individual production but also projected talent re-use payments, tape storage fees charged by the tv station or tape facility, the cost of making tape copies from the master, the expense of a kinescope recording from the original tape, and any other special requirements that add costs. Unless approval is certain, it would be unwise to prepare sets, art or make other commitments toward taping.

A booking for tape time should be

## HERE'S SALLAY'S 20-POINT TAPE CHECK LIST

| | |
|---|---|
| 1. *Tape on a modest budget* | 11. *Should the sponsor be there?* |
| 2. *A commercial without flaws* | 12. *Get yourself there early* |
| 3. *Write as you would for "live"* | 13. *Rehearse, then shoot* |
| 4. *Nail down the script in advance* | 14. *Check takes for timing, accuracy* |
| 5. *How many commercials to make* | 15. *Check takes for technique* |
| 6. *What the agency production man does* | 16. *Don't release talent prematurely* |
| 7. *Book facilities ahead of time* | 17. *How much tape facilities cost* |
| 8. *Coordinate with talent* | 18. *The price of tape duplicates* |
| 9. *Line up props* | 19. *How good are tape dupes?* |
| 10. *Deliver materials in advance* | 20. *The use of kinescopes* |

made as far in advance as possible. The taping facility probably will be a tv station although you may decide to use an independent tape producer. Some former motion picture producers are now in the business of making video tape recordings.

Be sure to book enough time for the job. Generally speaking, an hour will be enough time to rehearse and tape two 60-second spots. The amount of time you set aside for production should be guided by the number of spots to be produced. their complexity and the efficiency of the recording facility. If possible, however, make arrangements for extra time so that it's there if you need it. And check to be sure your talent can make the date you're about to set up.

Tell talent how much money they can expect from the job. They will want copy well in advance of the taping session so they can get familiar with what they are expected to do. You'll find this will be a big time-saver at the recording date. Some announcers have difficulty in memorizing lines; if this is the case, make arrangements for a teleprompter or "idiot sheet."

Line up all props and make arrangements for construction of sets and any special equipment you might need such as rear projection. Slides, studio cards, pull through copy, and so forth, should be prepared in advance so that corrections or remarks can he completed before the tape date.

A few days before the tape session, the agency production man and tape facility director should meet to go over copy and discuss production details. If the tape director knows exactly what you want. he'll do his best to see that you get just that. He will probably have suggestions for improving or speeding up routine. Once everything is buttoned up, check back with talent the day before the taping session to remind them of the time and tell them what to wear.

All props and other materials should be delivered to the tape facility a day or two before you record. The director will want copies of the scripts for his crew as well as for his own use.

You may feel it advisahle to have a representative of the advertiser on hand at the time of recording to watch for technical accuracy and to give over-all approval of the takes. But this will depend upon the working relationship between agency and client. It would he well in any case to keep the client informed of your plans.

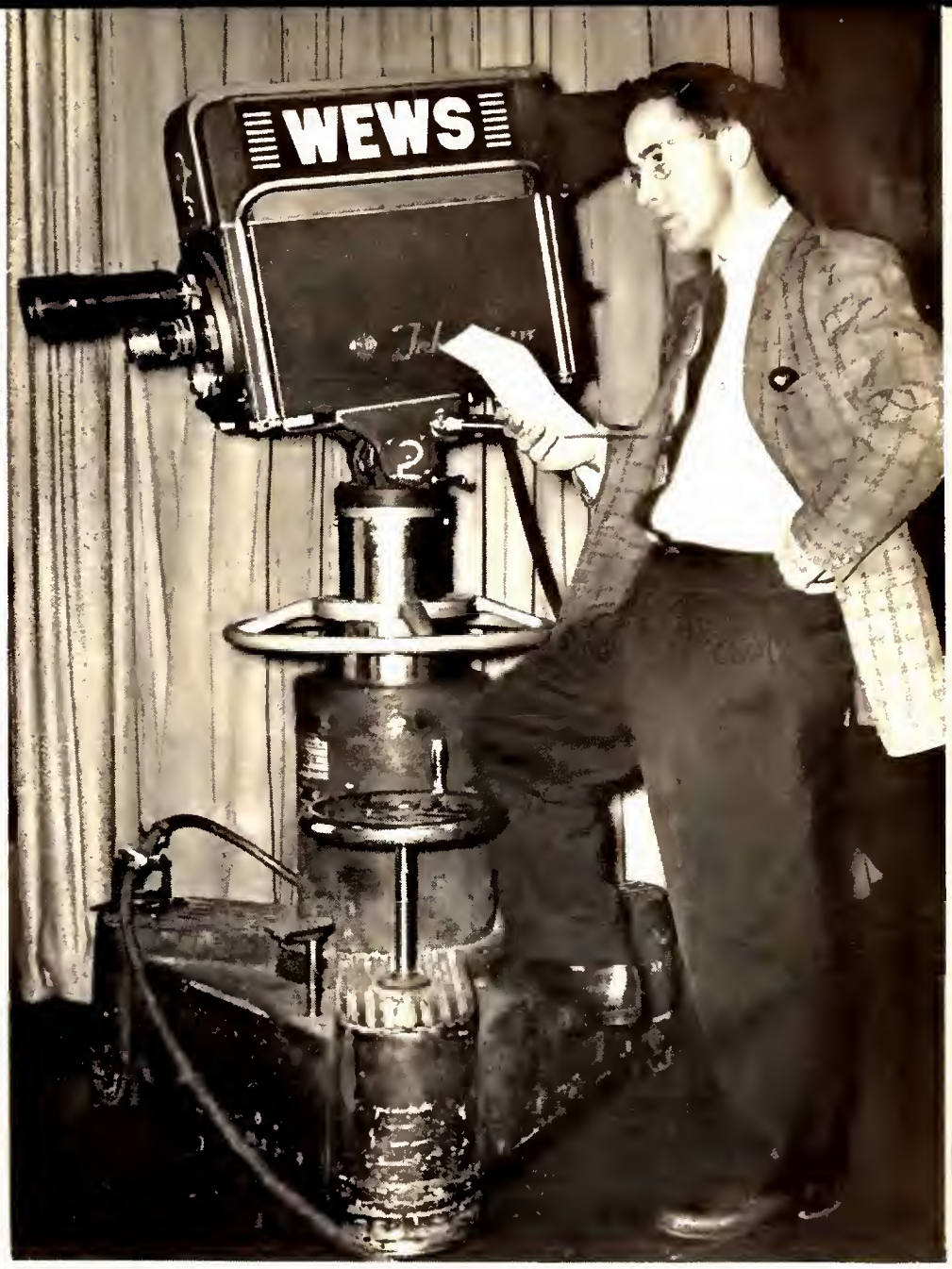
Plan to arrive at the facility about a half hour before the talent is to arrive in case there are any last minute details to be taken care of.

If more than one commercial is to be shot. you'll find it's better to rehearse the first, then tape it immediately while it's fresh in everyone's mind before going on to the next. Screen each take as it is made but remember that tape degrades with excessive playing. One screening per take should be sufficient to tell you whether it's a "keeper."

Some facilities immediately wipe N.G. takes while others save all of them until after the session is over and final takes are selected. I prefer to wipe all bad takes as we go along unless two good takes of the same commercial are needed. Some tape facilities are blessed with more than one machine. so that two original copies of the same commercial can be made simultaneously.

A stop watch should be held on each take to be sure the announcer

(*Please turn to page 78*)




**PRODUCTION MANAGER** of radio/tv for Fuller & Smith & Ross in Cleveland, John A. Sallay uses station video tape facilities to produce commercials for local clients at modest cost

1st
in
SAN ANTONIO
FOR EVERY
QUARTER-HOUR
SEGMENT
6 a.m. to 6 p.m.
. . . as compiled by
PULSE
for
SAN ANTONIO
SEPTEMBER, 1959
and FIRST in
HOOPER, too!
morning and afternoon
REPRESENTATIVE:
KATZ AGENCY
5000 Watts • 860 KC
KONO Radio
JACK ROTH, Mgr.
SAN ANTONIO, TEXAS

*National and regional buy*
*in work now or recently complete*

# SPOT BUYS

## TV BUYS

**R. T. French Co.,** Rochester: A campaign in 40 markets begins January for its Instant Potatoes. Nine-week schedules are being bought using night minutes and chainbreaks, about six per week per market. Buyers: Mario Kircher and Calcaterra. Agency: J. Walter Thompson Co., New York.

**Carter Products, Inc.,** New York: New activity for Arid Cream deodorant starts 3 January in a number of top markets. Schedules are for 13 weeks: night minutes. Buyer: Ed Fonte; SSCB. New York.

**Lever Bros. Co.,** New York: Test schedules are being used in about 10 midwestern markets for Liquid Swan. Placements are for day and night minutes. run through summer, 1960. Buyer: Don DeCarlo. Agency: Needham. Louis & Brorby, Inc., Chicago.

**Wm. Wrigley Jr. Co.,** Chicago: A big budget has been allocated to tv for its chewing gums as this company switches its major advertising from newspapers. At least 25 top markets will get schedules starting in January, with day and night lineups. Buyers: Evelyn Vanderploeg and Fran Goldfine. Agency: Arthur Meyerhoff & Co., Chicago.

**Quaker Oats Co.,** Chicago: Extending current schedules of Aunt Jemima's Easy Mixes. now in the top 50 markets. Additional runs, I.D.'s and 20's, are for 39 and 44 weeks, depending on market. Buyer: Marilyn McDermott. Agency: John W. Shaw Adv., Chicago.

**Gulf Oil Corp.,** Pittsburgh: Placing night minutes and chainbreaks in major markets for its gasolines and oils. Schedules start early January for 26 weeks. Buyers: John Warner and Joe Raffetto. Agency: Young & Rubicam. New York.

**P. Lorillard Co.,** New York: Lining up 52-week schedules for Spring cigarettes for a 3 January start in top markets. Prime time chainbreaks and I.D.'s are being placed, frequencies depending on market. Buyer: Bob Kelly. Agency: Lennen & Newell. New York.

## RADIO BUYS

**Great Atlantic & Pacific Tea Co.,** New York: A one-week holiday campaign gets off 19 December in top markets. Daytime minutes are being scheduled. frequencies varying. Buyer: W. M. Symmes. Agency: Gardner Advertising Co., New York.

**Nestlé Co., Inc.,** New York: Schedules in about 40 markets start 4 January for 12 weeks for Nescafé. Being bought are traffic times. Monday-Friday. and nine-12 a.m. Saturdays. Buyer: Phil McGibbon. Agency: Wm. Esty. New York.

**Stokely-Van Camp, Inc.,** Indianapolis: Planning a campaign in major markets for its canned foods. to start 11 January. Day minutes are being set for four weeks. Buyer: Rudy Baumohl. Agency: Lennen & Newell, New York.

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# + WB = 40%

**of KOCO-TV's First Year's Revenue!**

KOCO-TV
Oklahoma City, Oklahoma

CHANNEL 5 abc

NW 63rd at Portland • Phone Victor 2-6633

November 18, 1959

United Artists Associated, Inc.
247 Park Avenue
New York 17, New York

Dear Sirs:

It can truly be said that Popeye lifted and singlehandedly supported a television station! Back in November, 1957 KOCO-TV moved its tower to 27 miles North of Oklahoma City. At that time, we had only a portion of the ABC Network from the tower site to cover Oklahoma City, but the Popeye cartoons and the Warner Brothers library quickly built our station in the Oklahoma City market. Popeye merely swallowed a can of spinach and in six short months, the average rating grew to 20.1 in the 6:00 to 6:30 slot, beating all competition.

The great shows in the Warner Brothers library such as "Treasure of Sierra Madre", "Action in the North Atlantic" and "Destination Tokyo" pulled in a new audience in the 10:00 to conclusion time slot. In fact, because we weren't getting network shows in those times, these top-flight features were often run in "AA" time.

Popeye and Warner Brothers Features helped establish a new television station in a great, growing market...a station that is now the exclusive ABC-TV outlet for Oklahoma City. Popeye his spinach and Warners really brought in the cabbage...we figure it at 40% of our revenue that first year!

Sincerely yours,

Charlie Keys

Charlie Keys
General Manager

CK:hc

REPRESENTED BY BLAIR TELEVISION ASSOCIATES

Charlie Keys
General Mgr.
KOCO-TV
Oklahoma City,
Oklahoma.

**TV's Power Products are raring to go for you. Call, write or wire today!**

**u.a.a.**
**UNITED ARTISTS ASSOCIATED, INC.**

New York, 247 Park Avenue, MUrray Hill 7-7800
Chicago, 75 East Wacker Drive, DEarborn 2-2030
Dallas, 1511 Bryan Street, RIverside 7-8553
Los Angeles, 400 S. Beverly Drive, CRestview 6-5886

**With new focus on selective audiences, SPONSOR ASKS:**

# How can advertisers best use specialized

**Effectively reaching specific audiences is discussed by representative Negro, Country & Western, and "quality" music station men**

**Harry Novik,** *pres. & gen. mgr., WLIB, New York*

With the final denominator of all advertisers efforts being measured in results, whether in a general market or in a specialized market, the key question in an agency buyer's mind before selecting a station in a market

*Copy should be slanted to station's specific audience*

should be, "How will this station deliver for our product?"

In our particular case here in New York City. station WLIB serves a particular segment of the community. The area we serve has often been referred to as "A city within a city"—a city of 1.400,000 people.

For this reason, when an agency buyer plans a campaign for the general market I believe he should go a little further than looking at ratings, how many miles a station signal carries or what kind of merchandising goes with the ad campaign.

I believe, particularly in markets such as New York City, that the agency buyer should evaluate more closely the individual characteristics of a station and where necessary create a market-within-a-market. Surely if it can be done from a city standpoint it must have enough merit to warrant a try on a station basis.

The question then is: How can the agency most effectively use this specialization?

Only recently this very question was posed by one of the largest drug manufacturers in the country and one of the nation's major advertisers. The question was "Why am I No. 1 in the general New York Market, yet rank No. 4 and a poor No. 4 in the market serviced by WLIB?

We arranged a meeting and outlined a saturation campaign using our experience in the Negro market to establish the pattern. At the last report, this advertiser was No. 1 in both the general New York market and the "market-within-a-market."

This was accomplished because the advertiser took more than a routine look at his problem and initiated a special campaign to solve it. To help him we used a specialized technique.

We suggested that general copy not be used, that we create specific copy material for the style of our announcers. With the general message of the advertiser uppermost, we recommended that live personalities be used entirely or in part to deliver the message. We also recommended the personalities we felt would do the best job for the advertiser.

We laid out a schedule which we felt would have most impact on the type of people the advertiser was trying to reach. We set up and carried out a merchandising campaign to go along with the over-all campaign. Store calls by our salesman, point-of-purchase promotion, newspaper ads, window displays.

In our over-all approach we presented the advertiser's message in the specialized form we knew would be of interest to our audience. With the advertiser using our recommendations on copy, personality approach and scheduling the net result was that the advertiser's product was psychologically being associated with the market with an increase in sales being the inevitable reward.

When agencies realize the golden harvest they can reap by concentrating in a specialized market with specialized campaigns it will soon become a matter of routine to use these specialized programs.

**Harrol A. Brauer, Jr.,** *v.p. and sales director, WVEC, Norfolk-Hampton, Va.*

The station that spends its programing time in building up a particular type of audience does so to insure a practically guaranteed audience for its advertisers and programs with high sales potential.

At WVEC in Hampton, we serve a particular segment of the population. We do not try to build listeners for the sake of the "numbers" game but to furnish a solid base for providing service as well as sales.

Our program specialization consists of good music, solid local sports coverage and intensive local news coverage. By good music we mean exactly that. We don't play rock 'n' roll, top forty, formula music, hill billy or any fad music. We are not a strictly classical or semi-classical station either, but our programing is a blend of what we believe is music that appeals to an adult audience.

We know we have this kind of audience because we have spent years building this programing sound. There are nine other stations in our area banging away with the raucuous recordings they call Top Forty. These stations claim tremendous audiences, mostly teenagers. They are welcome to them, we'll take the adult audience

*Commercial should fit the station's personal approach*

we've grown with and give them the music they like to hear.

For ad agencies to use these audiences most effectively they would have to devote more time to study of a market than look at the ratings or the rate card. They should have some way of determining the composition of the audience for stations. They should be able to evaluate the audience by the type of programing the station is noted for and its acceptance in its over-all service to its market.

We realize agencies cannot monitor

# radio?

every station in every market, but if an agency is trying to move a product in a market it should have some method for determining the audiences of the various stations. If a station is a top forty or rock 'n' roll station it should be aware that the audience, if checked out, would be primarily teenagers. If it is trying to move appliances, household goods, fairly expensive cosmetics or other class products it would seem quite obvious—if there is a knowledge of station program content—that teenagers don't constitute a good potential sales audience for its product.

If a station has maintained the same programing format over a period of years, a format which is not specifically geared for the general mass audience, but is definitely on the selective side, the chances are that that station has what has been referred to in marketing fields as a "pre-sold" audience. And put in direct competition with a "mass appeal" audience would probably greatly out-sell its competitor.

In addition there are other signposts that indicate the selling power of a station. For example, the station's approach to the commercials by the staff. In today's hubba-hubba race for ratings many commercials are given the flippant or frivolous treatment by announcers because that's the way it programs its shows. If copy is given a fresh slant, an enthusiastic and sincere delivery, its acceptance will have a far greater chance than a sloppy, joking or a light rundown of the commercial message.

The personal approach is a weapon of the specialized station. When it gives the audience the commercial presentation, it is really recommending it itself and the audience treats it in that fashion. This relationship is something that will never show up as a cold statistic, but if the timebuyer takes the time to go a little beyond figures he will find that it pays off for the advertisers who pay the bill.

(*Please turn to page* 67)

**TODAY ..: THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS.** And in Sacramento, KXOA sells more goods because it reaches and influences more people. KXOA's signal covers the entire fast-growing Sacramento market with such intensity that both Pulse (Apr. '59) and Hooper (Apr. '59) rate KXOA first! Proof that KXOA reaches more people by far than any other station in the area! And who buys more merchandise than people?

**KXOA** First in California's Capital

KXOA

REPRESENTED NATIONALLY BY DAREN F. McGAVREN CO., INC. MEMBER, CAL-VAL GROUP

*Capsule case histories of successful local and regional radio campaigns*

# RADIO RESULTS

## NEW CARS

SPONSOR: Bill Sanders Motor Company AGENCY: Direct

**Capsule case history:** The Bill Sanders Motor Company of Raleigh, N. C., has been successfully using radio to reach and sell the Raleigh market for almost five years. Sanders is one of the 10 largest Ford dealers in the world, and probably sells more Ford cars, trucks and station wagons than all North Carolina dealers combined. Sanders' campaign consists of a basic five announcements per day six days per week. In addition, Sanders expends dealer co-op money which brings his total schedule to approximately 10 or 12 spots per day. More than 95% of Sanders' total budget is placed on WRAL. A good percentage of Sanders' sales are realized from buyers of cab and truck companies who purchase fleets at a time. "In the years I have been using radio, and especially WRAL, the volume of customers that have come to Sanders for service has more than doubled," said Bill Sanders. "Radio has proven that it can do the job I need here with low cost and high efficiency."

**WRAL**, Raleigh Announcements

## NEW CARS

SPONSOR: J. C. Stephens Corp. AGENCY: Direct

**Capsule case history:** It has been proven time and time again that saturation radio, whether local or national, is one of the most effective means to blanket large metropolitan and area markets. The J. C. Stephens Motor Corp. of Buffalo is a firm believer in this type campaign. The motor company recently purchased a saturation schedule on WEBR, also of Buffalo, as a special sales promotion for a new car showing at the dealer's downtown lot. Stephens had learned in the past that they could expect large crowds, but he was especially concerned that there be an even larger turnout. As an added incentive a mink stole was offered to a lucky lady. No other advertising was used. "The number of people who came in that had heard our announcements was outstanding," said Stephens. "We had an even better showing than anticipated. This really convinced us how effective radio can be when used on a saturation basis." The motor company is now considering additional campaigns.

**WEBR**, Buffalo Announcements

## DEPARTMENT STORE

SPONSOR: John's Bargain Stores AGENCY: Direct

**Capsule case history:** John's Bargain Stores bought WMCA, New York, for its first venture into radio in August, 1956. Schedule was for eighteen 10-minute programs weekly to promote daily specials on towels and linens, nylons, men's and women's wear, household furnishings, toys, etc. As with many retailers who have never used New York radio, John's Bargain Stores had been skeptical, but decided to "give it a try." The effectiveness of this 13-week test was immediate and sustained as the announcements brought overwhelming crowds to the store's outlets in the New York area. In Brooklyn, it was necessary to call out the police to direct crowds which were out of hand. John's Bargain Stores were well satisfied with the results and placed a 52-week renewal following the initial run. Today, three years later, the department store is still with WMCA and the budget has been substantially increased. In addition, it now uses other radio stations in both the New York and Philadelphia areas.

**WMCA**, New York Programs

## SUPERMARKET

SPONSOR: Shell City AGENCY: Henry Quedneau

**Capsule case history:** Shell City, Miami, world's largest supermarket, bought two one-minute announcements and four I.D.'s per hour and remote broadcast all day Sundays from WAME. This was their only radio buy, with one department being highlighted. Original buy was for 13 weeks. Now in its second renewal, Shell City reports a 300% increase in sales in featured departments and substantial sales increases on all special items used on the air. Shell city manager Lou Buzzell says, "This is the most productive advertising money we ever spent." Future plans call for an expansion by Shell City into broader coverage through the week. Buzzell particularly likes the way WAME's disk jockeys, Bruce Bradley, Ted Clarke, Sid Knight and Pete Connors handled the in-store broadcast. At present, the Quedneau Advertising Agency, WAME and Shell City are conferring with regard to expanding the radio schedule for the coming year, to give wide scope to their advertising.

**WAME**, Miami Program

# 36,758 people in WWDC homes spent $300 and over for vacations during the past year . . . 52.7% above the total sample Washington, D.C. average.*

*PULSE Audience Image Study—July, 1959

**WWDC** Radio

*. . . the station that keeps people in mind*

**WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.**

*And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR*

# TELEPULSE RATINGS: TOP SPO

| Top 10 shows in 10 or more markets: 16-27 Sept., 9-21 Oct. 1959<br>TITLE, SYNDICATOR, SHOW TYPE | National average | 7-STATION MARKETS | | 5-STA. MARKET | 4-STATION MARKETS | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | N.Y. | L.A. | Seattle | Chicago | Detroit | Minpls. | St. Louis | San Fran. | Wash. | Atlanta | Balt. | Boston | Buffalo | C |
| **Mike Hammer**<br>MCA (Mystery) | 15.4 | 16.2<br>wrca-tv<br>10:30pm | 9.9<br>krca-tv<br>10:30pm | | 13.9<br>wgn-tv<br>9:30pm | 5.5<br>cklw-tv<br>9:00pm | | 13.2<br>ksd-tv<br>10:00pm | | 16.2<br>wrc-tv<br>10:30pm | 12.7<br>wlw-a<br>10:30pm | | 13.2<br>wnac-tv<br>7:00pm | 14.2<br>wkbw-tv<br>7:00pm | 22<br>wk<br>9:0 |
| **Highway Patrol**<br>ZIV (Adventure) | 15.2 | 10.7<br>wrca-tv<br>7:00pm | 5.7<br>kttv<br>9:00pm | 9.5<br>komo-tv<br>10:30pm | 17.9<br>wgn-tv<br>9:30pm | | 19.5<br>kstp-tv<br>9:30pm | 18.9<br>ksd-tv<br>9:30pm | 10.9<br>ktvu-tv<br>8:00pm | 9.2<br>wtop-tv<br>7:00pm | 18.2<br>waga-tv<br>9:00pm | 11.8<br>wmar-tv<br>7:00pm | 16.9<br>wbz-tv<br>7:00pm | 11.5<br>wgr-tv<br>7:00pm | 1<br>wk<br>10: |
| **Sea Hunt**<br>ZIV (Adventure) | 14.4 | 7.1<br>wabc-tv<br>10:30pm | 10.9<br>krca-tv<br>10:30pm | 18.5<br>king-tv<br>7:00pm | 15.5<br>wnbq-tv<br>9:30pm | 21.9<br>wjbk-tv<br>10:30pm | 12.2<br>wtcn-tv<br>9:30pm | 11.5<br>ktvi-tv<br>10:00pm | 18.5<br>kron-tv<br>7:00pm | 7.9<br>wmal-tv<br>7:00pm | 9.5<br>wsb-tv<br>7:00pm | 12.3<br>wbal-tv<br>10:30pm | 11.9<br>whdh-tv<br>10:30pm | 17.5<br>wkbw-tv<br>10:30pm | 1<br>wkr<br>7:3 |
| **Lock Up**<br>ZIV (Drama) | 13.9 | 4.9<br>wrca-tv<br>7:00pm | 7.4<br>kabc-tv<br>7:00pm | 13.9<br>komo-tv<br>10:00pm | 8.2<br>wnbq-tv<br>10:00pm | 9.4<br>wjbk-tv<br>7:30pm | 12.9<br>kstp-tv<br>9:30pm | 14.5<br>ksd-tv<br>9:30pm | 15.2<br>kron-tv<br>7:00pm | | | 8.8<br>wbal-tv<br>7:00pm | 11.7<br>whld-tv<br>10:30pm | 19.2<br>wgr-tv<br>10:30pm | 15<br>wl<br>10:3 |
| **Death Valley Days**<br>U.S. BORAX (Western) | 13.1 | 9.2<br>wrca-tv<br>7:00pm | 7.7<br>krca-tv<br>7:00pm | 14.7<br>king-tv<br>7:00pm | 15.0<br>wgn-tv<br>9:30pm | 7.2<br>wwj-tv<br>7:00pm | 17.0<br>wcco-tv<br>9:30pm | 7.0<br>ksd-tv<br>10:30pm | 14.5<br>kpix-tv<br>10:30pm | 10.9<br>wrc-tv<br>7:00pm | 10.9<br>wsb-tv<br>7:00pm | 10.3<br>wmar-tv<br>6:30pm | 14.2<br>wbz-tv<br>7:00pm | 10.0<br>wben-tv<br>7:00pm | 9<br>wkr<br>7:0 |
| **U. S. Marshal**<br>NTA (Western) | 12.8 | 2.4<br>wabc-tv<br>7:00pm | 8.8<br>kttv<br>9:00pm | 3.9<br>ktnt-tv<br>6:30pm | 11.5<br>wgn-tv<br>9:00pm | 11.5<br>wwj-tv<br>10:30pm | 12.7<br>kstp-tv<br>10:30pm | | | 7.2<br>wrc-tv<br>7:00pm | 20.5<br>waga-tv<br>10:30pm | 11.5<br>wbal-tv<br>10:30pm | 17.5<br>wnac-tv<br>10:30pm | | 9<br>wcp<br>10:3 |
| **Whirlybirds**<br>CBS (Adventure) | 12.3 | 4.7<br>wpix-tv<br>7:00pm | 2.9<br>khj-tv<br>7:30pm | 13.2<br>komo-tv<br>7:00pm | 11.5<br>wgn-tv<br>9:00pm | | 8.9<br>wtcn-tv<br>9:30pm | 14.4<br>ksd-tv<br>10:00pm | 3.5<br>kpix-tv<br>4:30pm | 8.0*<br>wtop-tv<br>7:00pm | 15.2<br>wsb-tv<br>7:00pm | | 13.9<br>wbz-tv<br>7:00pm | 7.3<br>wben-tv<br>7:30pm | 13<br>wcp<br>6:3 |
| **Bold Venture**<br>ZIV (Adventure) | 12.2 | 3.4<br>webs-tv<br>7:00pm | 8.9<br>kttv<br>9:00pm | | 8.9<br>wgn-tv<br>8:30pm | | 7.9<br>wtcn-tv<br>9:30pm | 6.5<br>ktvi-tv<br>100:0pm | | 14.5<br>wrc-tv<br>10:30pm | 8.2<br>wlw-a<br>7:00pm | 8.8<br>wbal-tv<br>7:30pm | 8.9<br>wbz-tv<br>10:30pm | 18.9<br>wgr-tv<br>10:30pm | 14<br>wlw<br>10:3 |
| **Flight**<br>CNP (Adventure) | 11.9 | 2.7<br>wpix-tv<br>7:30pm | | 13.2<br>king-tv<br>7:00pm | 5.2<br>wgn-tv<br>6:00pm | | | | 3.5<br>ktvu-tv<br>7:30pm | | | | 12.9<br>wbz-tv<br>7:00pm | 11.0<br>wgr-tv<br>10:30pm | |
| **4 Just Men**<br>ITC (Adventure) | 11.7 | | | 25.5<br>king-tv<br>6:30pm | 7.2<br>wnbq-tv<br>10:30pm | 10.2<br>wjbk-tv<br>7:00pm | | | 15.5<br>kron-tv<br>6:30pm | | 5.9<br>wlw-a<br>7:00pm | 5.8<br>wbal-tv<br>7:00pm | 12.2<br>wbz-tv<br>10:30pm | | |
| **Top 10 shows in 4 to 9 markets** | | | | | | | | | | | | | | | |
| **N. Y. Confidential**<br>ITC (Mystery) | 11.7 | | | 8.5<br>komo-tv<br>10:30pm | 10.5<br>wgn-tv<br>9:30pm | | 10.5<br>wcco-tv<br>7:00pm | 8.2<br>kplr-tv<br>8:30pm | | | | | | | |
| **American Civil War**<br>WESTINGHOUSE (Documentary) | 11.5 | | | | | | | | 9.2<br>kpix-tv<br>7:30pm | | | 13.8<br>wjz-tv<br>7:30pm | 13.5<br>wbz-tv<br>7:30pm | | |
| **Colonel Flack**<br>CBS (Comedy) | 11.4 | 2.4<br>wpix-tv<br>9:00pm | 11.2<br>kttv<br>8:30pm | | | 11.5<br>wwj-tv<br>8:00pm | | 17.4<br>ksd-tv<br>9:30pm | 11.5<br>kron-tv<br>7:00pm | | | | | 9.9<br>wben-tv<br>7:00pm | |
| **Decoy**<br>OFFICIAL (Mystery) | 10.6 | 3.2<br>wpix-tv<br>10:00pm | 6.2<br>kttv<br>9:30pm | | 7.9<br>wgn-tv<br>8:30pm | 8.2<br>wxyz-tv<br>7:00pm | 6.0<br>kstp-tv<br>11:00pm | | | | | | 17.4<br>wbz-tv<br>10:30pm | | |
| **Not For Hire**<br>CNP (Adventure) | 10.3 | | 3.2<br>kabc-tv<br>10:00pm | | 4.5<br>wgn-tv<br>10:00pm | 15.5<br>wwj-tv<br>10:30pm | | | | 4.5<br>wmal-tv<br>11:30pm | | | | 7.5<br>wkbw-tv<br>10:30pm | 13<br>wlw<br>10:3 |
| **Honeymooners**<br>CBS (Comedy) | 10.0 | 2.4<br>wpix-tv<br>7:30pm | | | | 5.0<br>wwj-tv<br>6:30pm | 8.5<br>kmsp-tv<br>9:00pm | | 1.35<br>kron-tv<br>6:30pm | 6.2<br>wrc-tv<br>7:00pm | | | 15.9<br>wnac-tv<br>7:30pm | | |
| **Manhunt**<br>SCREEN GEMS (Mystery) | 10.0 | 3.2<br>wnew-tv<br>10:30pm | 6.4<br>krca-tv<br>7:00pm | | | 10.5<br>wjbk-tv<br>1030pm | | | 17.9<br>kron-tv<br>6:30pm | | | | 12.5<br>wnac-tv<br>6:30pm | 9.9<br>wgr-tv<br>7:00pm | 11<br>wlw<br>10:3 |
| **Meet McGraw**<br>ABC (Adventure) | 9.5 | 3.4<br>wpix-tv<br>8:00pm | 8.9<br>kttv<br>8:30pm | | | | | | | 5.2<br>wmal-tv<br>11:30pm | | | | | |
| **Badge 714**<br>CNP (Mystery) | 9.4 | 3.4<br>wpix-tv<br>8:00pm | | 3.5<br>ktnt-tv<br>8:30pm | | | 11.4<br>kstp-tv<br>10:30pm | | | 7.5<br>wttg-tv<br>9:30pm | | 8.3<br>wmar-tv<br>9:30pm | | | |
| **Dial 999**<br>ZIV (Mystery) | 9.1 | 3.2<br>wnew-tv<br>8:00pm | | | 8.2<br>wgn-tv<br>5:00pm | | | 8.2<br>kplr-tv<br>8:30pm | | 7.9<br>wtop-tv<br>7:00pm | 11.2<br>wsb-tv<br>3:30pm | | | | |
| **I Search for Adventure**<br>BAGNALL (Adventure) | 9.1 | 2.4<br>wpix-tv<br>8:30pm | 5.9<br>kcop-tv<br>7:30pm | | | | 7.2<br>kstp-tv<br>5:30pm | | | | | | | | |

*Rating for *Copter Patrol* rerun title for *Whirlybirds*.

Films listed are syndicated. ¼ hr., ½ hr. and hr. length. telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Bl
space indicates film not broadcast in this market 16-27 Sept., 9-21 Oct. While net shows are fairly stable from one month to another in markets in which they are shown, this is true
small, lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart.. Classification as to number of stations

Holiday

gift ord

f

# FILM SHOWS

| 3-STATION MARKETS | | | | | 2-STATION MARKETS | | |
|---|---|---|---|---|---|---|---|
| eve. | Col. | M.lw. | New Or. | Phila. | Birm. | Dayton | Prov. |
| 7.5<br>-ws-tv<br>30pm | 19.9<br>wbns-tv<br>10:30pm | | 12.9<br>wwl-tv<br>9:30pm | | | 27.3<br>whio-tv<br>8:30pm | |
| 4.9<br>w-tv<br>30pm | 25.2<br>wbns-tv<br>8:30pm | 19.2<br>wtmj-tv<br>9:30pm | 12.8<br>wdsu-tv<br>10:00pm | 15.5<br>wrev-tv<br>7:00pm | 13.1<br>wbre-tv<br>5:00pm | | 23.5<br>wjar-tv<br>10:30pm |
| 1.5<br>w-tv<br>30pm | 21.0<br>wbns-tv<br>7:30pm | 12.5<br>wisn-tv<br>9:30pm | 22.5<br>wdsu-tv<br>10:30pm | 14.2<br>weau-tv<br>7:00pm | 18.8<br>wbre-tv<br>9:30pm | 13.5<br>wlw-d<br>10:30pm | 16.8<br>wpro-tv<br>7:00pm |
| 6.5<br>w-tv<br>30pm | 13.9<br>wlw-c<br>10:30pm | 9.5<br>wisn-tv<br>9:30pm | | 14.5<br>wrev-tv<br>7:00pm | 35.3<br>wbre-tv<br>9:30pm | 20.3<br>whio-tv<br>10:30pm | 13.3<br>wjar-tv<br>7:00pm |
| 4.9<br>w-tv<br>30pm | 23.9<br>wbns-tv<br>9:30pm | 16.9<br>wtmj-tv<br>9:30pm | 14.2<br>wdsu-tv<br>9:30pm | 17.9<br>wrev-tv<br>7:00pm | 14.3<br>wbre-tv<br>10:00pm | 14.3<br>wlw-d<br>7:00pm | 14.8<br>wjar-tv<br>7:00pm |
| 3.7<br>ws-tv<br>30pm | 19.9<br>wtvn-tv<br>10:30pm | | 15.5<br>wdsu-tv<br>10:00pm | 10.2<br>wfil-tv<br>7:30pm | | 18.3<br>whio-tv<br>7:00pm | 19.0<br>wpro-tv<br>10:30pm |
| 3.7<br>n-tv<br>0pm | | 21.5<br>wtmj-tv<br>9:30pm | 13.5<br>wdsu-tv<br>10:00pm | 7.9<br>weau-tv<br>6:00pm | 25.3<br>wbre-tv<br>7:30pm | 20.8<br>whio-tv<br>7:30pm | 14.3<br>wpro-tv<br>7:00pm |
| 3.9<br>w-tv<br>30pm | 10.9<br>wlw-c<br>10:30pm | 14.0<br>wisn-tv<br>9:30pm | 20.5<br>wdsu-tv<br>9:30pm | 13.4<br>drev-tv<br>10:30pm | 17.3<br>wapi-tv<br>9:30pm | 19.8<br>wlw-d<br>10:30pm | |
| 4.5<br>ws-tv<br>0pm | | | 10.4<br>wdsu-tv<br>10:30pm | 12.7<br>wfil-tv<br>10:30pm | 29.3<br>wbre-tv<br>7:00pm | 15.0<br>whio-tv<br>7:00pm | 11.8<br>wpro-tv<br>7:00pm |
| | 8.5<br>wlw-c<br>7:00pm | | | 7.2<br>wrev-tv<br>7:00pm | 18.8<br>wapi-tv<br>7:00pm | | |
| 7.0<br>v-tv<br>0pm | | 15.2<br>wtmj-tv<br>7:00pm | 12.0<br>wdsu-tv<br>10:30pm | | | | |
| 1.5<br>v-tv<br>0pm | | | | | | | |
| | | 14.7<br>wtmj-tv<br>10:15pm | 12.2<br>wdsu-tv<br>12:30pm | | | | |
| | 17.2<br>wlw-c<br>10:30pm | | | | | 18.8<br>wlw-d<br>10:30pm | |
| | | | 13.2<br>wwl-tv<br>10:00pm | | 20.8<br>wbre-tv<br>7:00pm | | |
| | 7.9<br>wbns-tv<br>6:30pm | 9.2<br>wtmj-tv<br>10:15pm | | | | 21.8<br>whio-tv<br>7:00pm | |
| | 7.9<br>wlw-c<br>7:00pm | | | | | | |
| | | | | | 20.3<br>wbre-tv<br>6:00pm | | |
| | | | | | | 22.3<br>whio-tv<br>10:30pm | |
| 1.9<br>s-tv<br>0pm | | | | | 13.3<br>wbre-tv<br>5:00pm | | |
| | 15.5<br>wbns-tv<br>8:30pm | | | | | 14.3<br>wlw-d<br>7:00pm | |

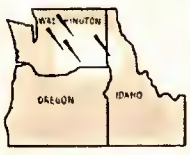
s Pulse's own. Pulse determines number by measuring which sta- actually received by homes in the metropolitan area of a given mar- though station itself may be outside metropolitan area of the market

So help me, Smidley.

If you pass up this Cascade buy again your days are numbered. Why Smidley, this Cascade four-station network carves out a market bigger'n Worcester in retail sales. It puts Indianapolis out of the running for E.B.I. and tops Oklahoma City and Toledo in food sales, Dayton and St. Paul in drugs. If you can't noodle the importance of this thing . . . we'll just find another boy for time buying.

CBS

NBC




CASCADE TELEVISION

KIMA-TV YAKIMA, WASH
KEPR-TV PASCO, RICHLAND, KENNEWICK, WASH
KBAS-TV EPHRATA, MOSES LAKE, WASH
KLEW-TV LEWISTON, IDA

*For Facts and Figures:*

National Representatives: GEORGE P. HOLLINGBERY Company
Pacific Northwest: MOORE & ASSOCIATES

# NEWS & IDEA WRAP-UP

**A POUCHFUL** for the public is what KDKA's (Pittsburgh) new "Big K" campaign will feature. Here "Miss Kangaroo" (Edythe Tylka) and d.j. Clark Race display kangaroo symbol that will spread slogan "one jump ahead in music, news and service." Bonuses: Kash Kredit Koopons

## AGENCIES

**The Advertising Federation of America has initiated a program to provide authentic and accurate information about advertising and how it works.**

Through its newly-formed Bureau of Education and Research, headed by George Clarke, a three-way program has been launched to present these facts to the consumer, to educators and students in schools and colleges, and to legislators.

The educational program will be carried out by the nearly 1,000 company members, 18 national advertising associations and professional groups, and the 134 ad clubs affiliated with AFA.

**Agency appointments: Shulton,** Inc.'s Desert Dri deodorant, plus a new unnamed product, to **Benton & Bowles,** and its 3 Way Curl Spray, to **Doherty, Clifford, Steers & Shenfield . . . Revlon** has assigned a new

**PLENTY OF HORSEPLAY,** on WLOS-TV, Asheville, N. C. programs these days. The popular westerns get local publicity by Carl Young and equine companion who were hired by station to ride streets of Greenville, Spartanburg, S. C., appear at shopping centers there

**ROBINHOOD FEMINA** took over Miami's Americana Hotel for WQUAM's recent birthday party celebration. With gen. mgr. Jack Sandler, attractive archers boosted station's advertising, invited guests to aim for bull's-eye and prizes

product in the women's grooming field to **Warwick & Legler** . . . Grove Labs' Pazo Suppositories and Tubes, billing $500,000, to **Gardner Advertising** . . . KGO-AM-TV, San Francisco, to **Doyle Dane Bernbach** . . . Boyd's Coffee, in the Pacific Northwest, to **Miller, Mackey, Hoeck & Hartung,** Seattle . . . The Martin L. Hall Co., makers of Victor Coffee and Tea, to **Harold Cabot & Co.,** Boston . . . Halsam Products, manufacturers of wood and plastic toys, to **Reach, McClinton & Pershall** . . . Sandrok Productions, newly formed tv and motion picture company, to **Mark Lustica Advertising,** Los Angeles . . . C. H. Masland & Sons, carpet company, to **Aitkin-Kynett Co.,** Philadelphia.

**Merger: Fuller & Smith & Ross** has acquired the Los Angeles firm of **Stromberger, LaVene, McKenzie,** thus adding an additional $5 million to its $45 million in billings a year.

T. L. Stromberger has been appointed a senior v.p. of the nation agency.

**New agency service: Marketing Associates, Inc.,** a new nationwide agency organization essentially devoted to "an inter-change of marketing services and ideas."

Now seeking members in principal cities, MAI will be a separate cooperation, jointly owned by the agencies who are members. Stockholders will be limited to agencies billing $500,000 or more.

Heading the membership committee: Leonard Kanzer, partner in Marvin & Leonard Advertising, Boston.

Like the Burnett agency famous for the bowl of apples in its reception rooms, **Klau-Van Pietersom-Dunlap, Milwaukee, has come up with its own hospitality gimmick: hard-cooked eggs.**

Designed as a promotion for its client, Hess & Clark, KVPM hands out these eggs, salt dispensers, and promotional material on the "Golden Goodness of Eggs" to its visitors.

**On the versatility front: Ken Snyder,** v.p. and tv radio creative head of Needham, Louis & Brorby, Chicago, has just released an album entitled "Music From a Surplus Store." He composed the music along with **Jack Fascinato,** former *Kukla, Fran & Ollie* music man.

**New advertising agency:** Bennett & Chase Co., with offices at 211 East 58th Street, New York.

**Admen on the move: Robert Baker,** to Compton as v.p. and account supervisor . . . **Benson Bieley,** to v.p. and account supervisor at Kastor, H.C.C&A . . . **Roy Passman,** to director of the radio tv department at J. M. Mathes . . . **Don Hockstein,** to director of radio/tv production at Earle Ludgin & Co., Chicago . . . **E. R. Pickut,** to media director of Norman Malone Associates, Akron

**A-TENSION-GETTER** and well-known performer, Frank Cook, puts on chilling exhibition for passersby in Cincinnati's Fountain Square to publicize new CBS show *Tightrope* on WKRC-TV

**MEDIA MOGULS**—500 of them known to the trade as media representatives—attended recent preholiday party staged by N. Y.'s Mogul Williams & Saylor. Below: Alieza Drake, southern contingent hostess, with (l-r) Ed Tashjian, MW&S, Jim Alsbaugh, H-R Reps, Bill Curries, WRAL, Raleigh, N. C.

**SAFE CRACKING** was safe when WAPI, Birmingham, Ala. held 3-day contest for permit holders to work combination, try for $10,700 inside. Thousands took challenge, but none beat it

**'BIGGEST CAST IN TOWN'** boasts d.j. Bob Calvert, WGH, Norfolk, whose recent fall set him flat on his back, but not out of work. With portable studio at bedside, Calvert carries on

The sun never sets on products manufactured or processed in Cedar Rapids.

*(Our products are sold in most all countries of the world exclusive of the Iron Curtain ones. Ten percent of our labor force earns livelihood by foreign trade—against a national figure of 7%.)*

**WMT-TV**

Cedar Rapids - Waterloo

Eastern Iowa's non-isolationist station

CBS Television for Eastern Iowa

National Reps: The Katz Agency

*this is the Market*

**Wichita**

**AND 14 OTHER IMPORTANT KANSAS COMMUNITIES**

*these are the Representatives*

**BLAIR TELEVISION ASSOCIATES**

*National Representatives*

*here is the Station*

**KTVH**

**KANSAS**

■ WICHITA AND HUTCHINSON ■

. . . **Quentin Fox,** account executive, BBDO . . . **Susan Sherman,** to radio tv director. Steve Smith Advertising, Indianapolis . . . **David Grayson** to copy group head and **Edmund Linder,** copywriter, at B&B . . . **Dalton Nelson** and **James Richardson,** to the copy staff at Fischbein Advertising, Minneapolis . . . **Tom Morris,** account executive in the Seattle office of Bezell & Jacobs . . . **John Davis,** to account executive at Tatham-Laird, Chicago.

## ADVERTISERS

**ARF chairman Arno Johnson urged the Foundation to develop research projects that will "help determine more accurately how the ad dollar can be invested most effectively."**

Speaking of ARF's annual business meeting in New York last year. the JWT v.p. and senior economist also noted that advertising was under the obligation of raising consumption by over $165 billion within the next 10 years to keep up with our productive ability which economists say will exceed $750 billion by 1970.

**The FTC is sponsoring a conference,** 21-22 December, in Washington. for 47 representatives of major civic, professional and welfare organizations.

The subject: **How the public can assist the FTC's fight against false advertising and tricky selling methods.**

This "Conference on Public Deception" will be the first such ever conducted by the Commission, and if the meeting produces solid results, other such discussions will be scheduled.

**Campaign:** The **Gillette Safety Razor Co.** will launch a three-month, $3.25 million promotion to introduce its new **Super Blue Blade.** The kick-off will come during Gillette's 12th annual tv/radio presentation of the Rose Bowl Game on New Year's Day.

The tv/radio plans also call for Blue Blade commercials on Gillette's Friday Night tv fights, and on the company's 200 nationwide radio disc jockey programs.

**Strictly personnel: Roy Middleton,** appointed advertising coordinator for DX Sunray Oil Co. . . . **George Koch, Jr.,** to advertising manager of industrial and commercial products for the B. F. Goodrich Co. . . . **Louis Morris,** to manager of advertising and promotion for the Endicott Johnson Corp. . . . **Robert Jannen,** to corporate marketing director for Leach Corp. . . . **Edward Slater,** to assistant director of advertising for Sylvania Electric Products.

## ASSOCIATIONS

**The NAB's Tv Board adopted the following Code amendments against rigged quiz shows, payola, deceptive advertising:**

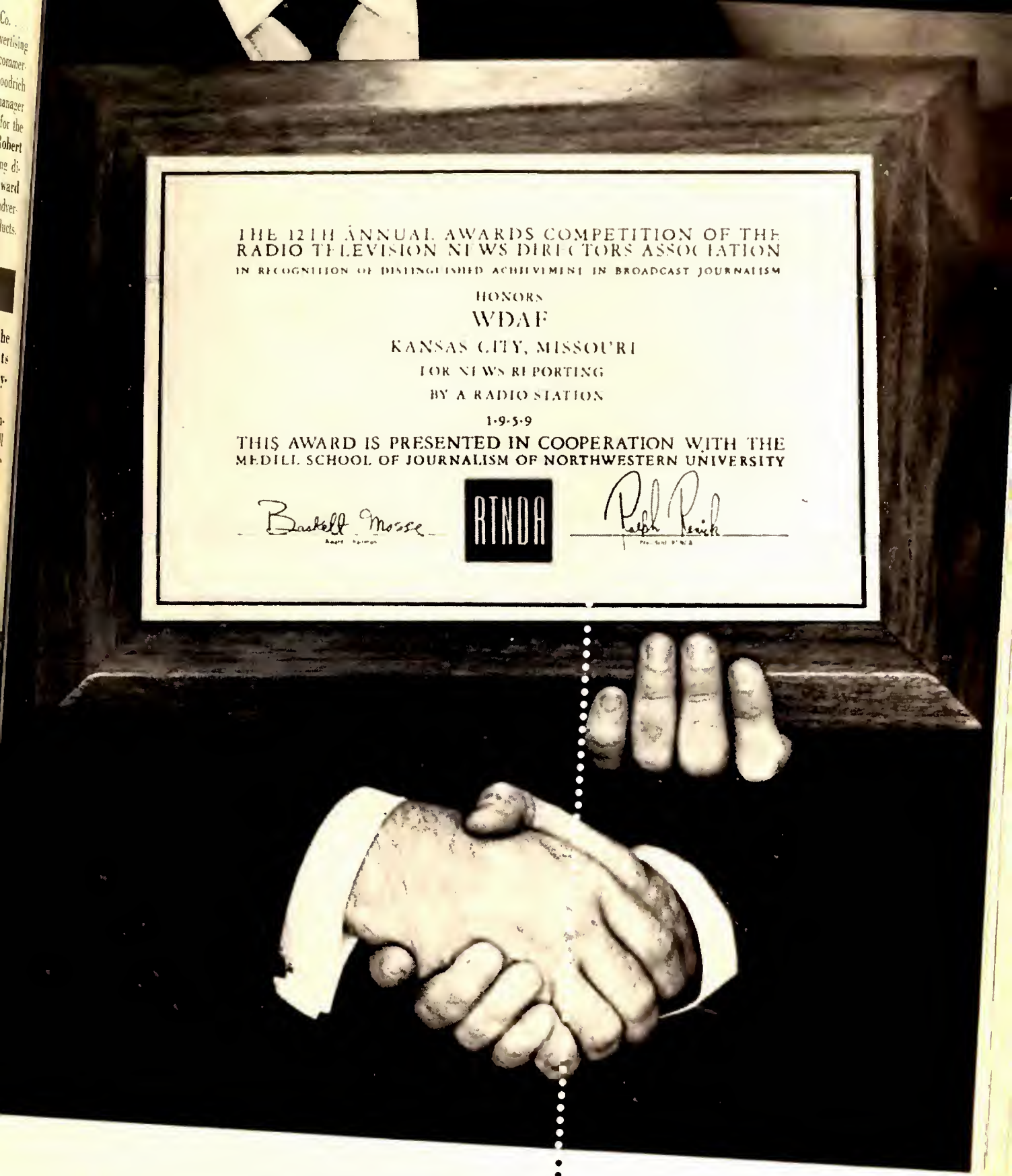
**QUIZZES:** If presented as contest of knowledge, information, skill or luck, they must in fact be genuine contests and the result must not be controlled by collusion with or between contestants or any other action which will favor one contestant against another.

**PAYOLA:** The broadcaster will be constantly on the alert to present activities that may lead to such practices as the use of scenic properties, the choice or identification of prizes, the selection of music and other creative program elements, and the inclusion of any identification of commercial products or services, their trade name or advertising slogan, within a program, dictated by factors other than the requirements of the program itself. This expressly forbids the acceptance by producers, talent or any other personnel of cash payments or other considerations in return for including any of the above in a program.

**DECEPTIVE ADVERTISING:** While it is entirely appropriate to present a product in a favorable light and atmosphere, and techniques may be used to depict the product as they appear in actuality. the presentation must not, by copy or demonstration. involve a material deception as to the characteristic, performance or appearance of a product.

The Board also set up safeguards against deception on news programs and misleading representation as against normal theatrical illusions on all types of programs.

**The function of a presentation is to pull all the facts together so**




# POLICY, PERFORMANCE ... PLAQUE!

WDAF 610 on the dial SIGNAL HILL NBC

KANSAS CITY, MO.

*Represented by Henry I. Christal Co., Inc.*

A Subsidiary of National Theatres & Television, Inc.

A WHBF PLUS SIGN NO. 4

Robert J. Sinnett, Director of Engineering for WHBF Radio and TV, checks emergency power supply automatic switching panel at WHBF-TV transmitter.

## His Responsibility:

### Reliable Service to WHBF Radio and WHBF-TV Audiences—and to our Advertisers, Also

Bob Sinnett has been a part of the Quad-City radio industry longer than anyone else. Now completing his 28th year at WHBF, his job is to keep several million dollars worth of broadcasting equipment running smoothly. Bob is a registered professional engineer, a senior member of the Institute of Radio Engineers and has served on the NAB Engineering Committee.

With this background as a guide, Bob has installed at WHBF, Radio and TV, emergency equipment to cut program interruptions to an irreduceable minimum. Both WHBF Radio and TV have stand-by transmitters and antennae. WHBF-TV has an emergency generator, pictured above, that automatically takes over when central station power fails. There's a standby microwave link between our studios and TV transmitter. Our 1000-foot tower has an elevator to speed maintenance.

Throughout WHBF engineering facilities there is duplicate and stand-by equipment to take over if primary equipment should fail. In addition, Bob's crew follows a rigorous preventive maintenance program.

All this adds up to fewer outages and fewer commercials missed; less need for make-goods or credits and the extra work this entails; virtual elimination of audience annoyance at program interruptions. It assures audience and advertisers alike of constant, reliable service from WHBF, prestige Radio and TV.

STRONG & PRODUCTIVE FROM DEEP ROOTS

WHBF

Covering Western Illinois—Eastern Iowa • RADIO & TELEVISION

**that the client can have a foundation upon which to make a decision, observed ABC TV's director of sales development, Bert Briller.**

Speaking at the RTES Seminar in New York this week, Briller highlighted these rules for a good presentation:

"1) Simplicity—be clear and to the point. 2) Give the listener a chance to ask questions, or better still, completely cover the field the listener is interested in. 3) Be vivid and dramatic, but only when this technique helps to get the point across."

**"The best presentation for selling spot radio," emphasized RTES' second speaker, Arthur McCoy, exec. v.p. of John Blair & Co., "is via sounds."**

McCoy then demonstrated how characteristic sounds could be used to develop an effective air trade-mark that triggers your mind to recall the basic selling message.

His conclusion: "Since spot radio is the most complete advertising medium, it deserves its own separate group of timebuyers and other experts at the agencies."

## FILM

**The arrival of winter also means that spring is here insofar as planning for film programs is concerned.**

Last week UA reported it was brewing up its second batch of film shows to be ready for airing by spring.

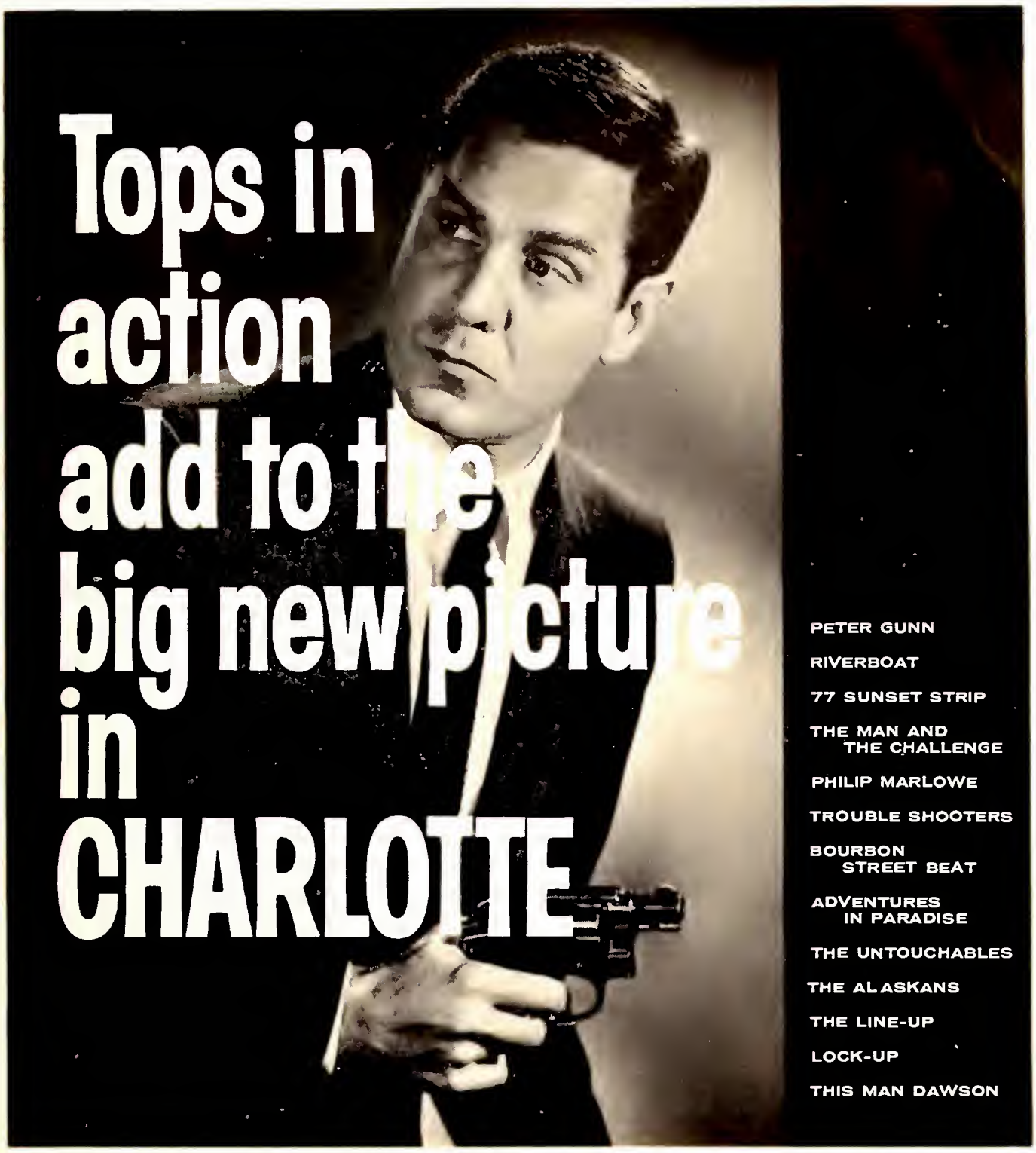
Of its first five program ventures into tv film, it sold *Dennis O'Keefe* and *Troubleshooters* to networks and placed *Vikings* in syndication.

A second grouping of new shows will rely on UA theatrical properties and producers for either materials or sales prestige.

**Sales:** Ziv reports signing alternate week advertisers in all 14 markets of Stroh Brewery's regional area of *Tombstone Territory:* Brown & Williamson on WJW-TV, Cleveland; Kroger Co. on WKZO-TV, and Economy Finance on WFBM-TV, plus stations WXYZ-TV, Detroit; WLW-D, Dayton; WLW-C, Columbus; WSPD-TV, Toledo; WKBN-TV, Youngstown; WLUC-TV, Marquette; WIMA-TV, Lima; WJRT, Flint; WILX-TV, Lansing, Mich.; WNDU, South Bend, and WKJG-TV, Fort Wayne . . . Bernard Schubert reports sales of *Way of Life* to WFMJ-TV, Youngstown; WBRE-TV, Wilkes-Barre, and WVET-TV, Rochester bring market total to 72 . . . ABC Films' feature film packages to WBKB-TV, Chicago; WSUN-TV, St. Petersburg; WAVE-TV, Louisville; WBIR-TV, Knoxville; WCSC-TV, Charleston; WCIA-TV, Champaign; WBNS-TV, Columbus; KLAS-TV, Las Vegas; WCAU-TV, Philadelphia, and WFRV-TV, Green Bay . . . Also, ABC Films' *People's Choice* to WDAE-TV, Kansas City; KKTV, Colorado Springs; WSUN-TV, St. Petersburg; WMCT, Memphis; WPST-TV, Miami; WCAU-TV, Philadelphia, and KMTV, Omaha.

**International:** Bernard L. Schubert reports a 150% increase in Canadian business for August-to-October over last year . . . Fremantle's *Cartoon Classics*—believed to be the first animation dubbed into Spanish—sold in Cuba, Puerto Rico and Venezuela.

**Programs:** Astor Pictures Corporation, which included title to Atlantic Television Company, sold to Franklin




Adventure shows, mysteries—you name the big ones, WSOC-TV carries them in Charlotte. By being able to pick the best of both NBC and ABC, WSOC-TV comes up with program strength unmatched anywhere in the Carolinas. It is changing the viewing habits of America's 25th largest television market—fast! Buy WSOC-TV now ...one of the great area stations of the nation.

**WSOC-TV**

**CHARLOTTE 9**—NBC and ABC. Represented by H-R

**WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton**

I Bruder . . . Sanrok Productions planning a 39-episode color series in *The Legend of Billy The Kid.*

**Trade notes: Lloyd Bridges** of Ziv's *Sea Hunt* is reported to be earning $300,000 a year from his salary plus a 10% share of the show. His salary for last year was reportedly $250,000, substantiating his claim to be the highest paid syndication performer.

**Commercials:** Gene Deitch Associates are offering animations featuring the Nebbish characters of Herb Gardner.

**Promotion:** Screen Gems had a children's party for *Huckleberry Hound* in its New York offices last week.

**Strictly personnel: Michael M. Sillerman** has resigned as president of NTA Program sales effective 31 December . . . **Leon H. Cagan,** head of Teleradio Asociados, S. A., in Mexico, appointed NTA sales representative in Mexico and Central America . . . **John P. Rohrs** joins UA-TV as central division manager . . . **Charles W. Goit** named national sales director for ITC . . . **Bart McHugh** becomes network program sales director for NTA.


# *LESTOIL'S Dollar Buys More on WKOW-TV*

"Our saturation campaign is reinforced at the retail level by the merchandising support given us by WKOW-TV. Over fifty personal calls on grocers, plus a sustained flow of information through a merchandising letter has kept all our retailers informed of the sales support they can expect. Stocks are up, displays are up, shelf space is up, and SALES are up, thanks to the WKOW-TV's splendid support."

Thomas F. Morissey
*Sales Representative*
Lestoil (Adell Chemical Co.)

"Thank you, Eleanor Miller of Jackson Associates, for the opportunity to demonstrate that your dollar buys MORE on WKOW-TV. And it SELLS more, too!"

Ben Hovel
*General Manager*
WKOW-TV

**WKOW**
MADISON, WISCONSIN
**TV-abc**
**RADIO - 10 KW - 1070**


## NETWORKS

**What the networks are doing to tighten program rules:**

1) **CBS** set these standards relating to certain aspects of commercial bribery and payola: **No officer or employee can accept from any third party "anything of value,** given or paid, for the purpose of influencing his decision" to purchase any product or article, or to use as a stage prop or stage mention. The same rule applies to any employee trying to influence a third party to purchase or acquire any CBS product, article or service.

Columbia also set these standards relating to credits and identifications: **No direct or indirect mention of the manufacturer or supplier** of any object used as a gift or a prize. On programs produced or controlled by CTN, all such objects used as prizes "shall be purchased or paid for as a regular part of the budgeted production cost of the program."

2) **NBC will take direct control of arrangements for obtaining prize merchandise for any program.** No merchandise will be acquired for a program unless it's to be awarded as a prize—and these will be acquired by "purchase or in exchange for identification on the program." No cash payment is to be accepted from the suppliers of merchandise given as prizes.

**First steps were taken, last week, toward the formation of a Central American tv Network.**

Representatives meeting in Guatemala City were from El Salvador, Guatemala, Nicaragua, Honduras and Costa Rica. Also participating: Leonard Goldenson, AB-PT president and Frank Marx, ABC v.p. in charge of engineering.

**Donald Coyle,** ABC v.p. in charge of the International Division, will represent the network in its association with the new C.A. network.

**Network tv sales: Watkins Prod-**

# YOU MAY NEVER SPEAK FOR 22 HOURS*—

## BUT... WKZO-TV Can Speak For You In Kalamazoo-Grand Rapids!

**NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA**
**(July, 1959)**
**STATION TOTALS FOR AVERAGE WEEK**

| | HOMES DELIVERED | | PERCENT OF TOTAL | |
|---|---|---|---|---|
| | WKZO-TV | STATION B | WKZO-TV | STATION B |
| **Mon. thru Fri.** | | | | |
| 9 a.m.-Noon | 58,900 | 24,100 | 70.9% | 29.1% |
| Noon-3 p.m. | 58,900 | 36,100 | 62.0% | 38.0% |
| 3 p.m.-6 p.m. | 53,000 | 32,400 | 62.0% | 38.0% |
| **Sun. thru Sat.** | | | | |
| 6 p.m.-9 p.m. | 107,600 | 63,100 | 63.0% | 37.0% |
| 9 p.m.-Midnight | 118,200 | 54,500 | 68.0% | 32.0% |

WKZO-TV reaches more of the people, *more of the time*, than any other station serving the Kalamazoo-Grand Rapids area.

Facts of the matter are shown in the latest NSI Survey (see left). WKZO-TV holds an 84% lead over Station "B" in homes delivered, Monday through Friday, 9 a.m.-6 p.m. And a 9-county ARB Survey (April 17-May 14, 1959) covering 300,000 homes gives WKZO-TV first place in 74.6% of all quarter hours surveyed!

If you want all the rest of outstate Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.

**Wayne Morse made the longest U.S. Senate speech of record—22 hours, 26 minutes—on April 24-25, 1953.*

AM—TV—FM

*The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

# WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
*Avery-Knodel, Inc., Exclusive National Representatives*

CHECK and DOUBLE CHECK

WTHI-TV offers the lowest cost per thousand of all Indiana TV stations!

One hundred and eleven national and regional spot advertisers know that the Terre Haute market is not covered effectively by outside TV

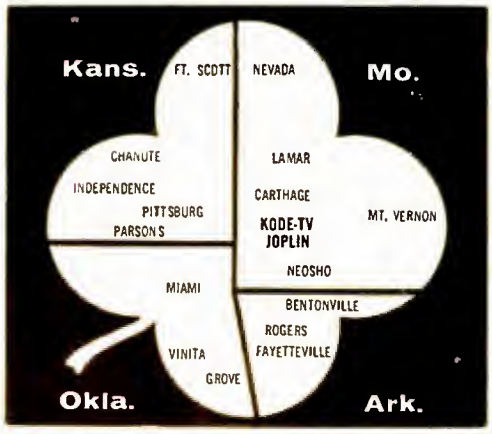
WTHI-TV

CHANNEL 10 • CBS—ABC

TERRE HAUTE INDIANA

Represented Nationally by Bolling Co.

This four-leaf clover is worth looking over!




Missouri's 3rd TV Market

151,400 TV HOMES*

Lucky KODE-TV, Joplin, Mo., is 28% taller, 29% more powerful than the nearest competition. And KODE-TV covers: • a 4 state area • 151,400 TV Homes • 669,800 people with $776,919,000 buying power.

KODE-TV CHANNEL 12
JOPLIN, MISSOURI CBS-ABC

Rep. by Avery-Knodel • A member of the Friendly Group
*TV Mag., June '59

**nets** (White, Herzog & Nec, Minneapolis) has signed for two eight-week schedules on NBC TV's *Today*—the first one to begin early spring, and the second for fall. Watkins, in its first national tv attempt, will try to sell the idea of direct sale of its product, a la Avon . . . **Brown & Williamson** (Bates), to participate in *Bourbon Street Beat, Sugarfoot/Bronco*, on ABC TV . . . **Colgate** (Bates) has renewed The *Millionaire*, on CBS TV, for another 13 weeks . . . **Harold F. Ritchie** (K&E) will sponsor ABC TV's *Cheyenne* and *The Untouchables* . . . **7-Up** (JWT) has renewed *The Alaskans* and *The Untouchables*, on ABC TV, for 26-weeks each . . . Two renewals and one new sponsor for Dick Clark's *American Bandstand* (ABC TV): The new participator—**DuPont** (BBDO). The renewals: A. H. Pond's Keepsake Diamonds (Flack), Northan Warren (DCS&S). 7-Up plans to renew in the spring.

**This 'n' data: Elgin Watch**, out of JWT, is shopping the networks for a spring start show . . . *The Lineup*, one-hour series on Wednesday, 7:30-8:30 p.m., will leave CBS TV at the end of January, or early February. Replacement will be announced shortly.

**Network personnel news: John Reynolds**, to the newly-created post of CBS TV v.p., administration-Hollywood . . . **Robert Milford**, to the new post of director of network programs, New York, for CBS TV . . . **George Perkins**, appointed director of CBS Radio Network Programs, New York . . . **Murray Heilweil**, in charge of subscription sales to the medical profession and **Fred Horton**, in charge of sales to ethical pharmaceutical manufacturers, for the Medical Radio System, a service of NBC-RCA . . . **Richard Lewine**, to the newly-created post of director of special projects for CBS TV Network program department and **Jerry Leider** succeeds him as director of special programs . . . **Arthur Hull Hayes**, president of CBS Radio, elected to a one-year term as vice-chairman of the board of directors of the Advertising Research Foundation . . . **Peter Brandon** returns to Mutual Broadcasting System as a member of its station relations staff.

## RADIO STATIONS

**The negotiations for the new five-year radio contract between the All-Industry Committee and ASCAP have got under their last hurdle.**

The contract, which becomes effective retroactively to the beginning of this year, is a victory for the committee. The radio will pay $1 million a year less than had been originally asked for by ASCAP.

**Donald Flamm is back in station operation via his purchase of WMMM, Westport, Conn.**

It's an all-cash payment for the town's only station (1 kw).

Flamm, a pioneer, founded WMCA, New York, and the Intercity Network and was a 50% owner of WPAT, Paterson, N. J.

**Screen Gems** has expanded its broadcasting interest with the **purchase of KTVT (TV)** and **KDYL**, Radio, Salt Lake City from Time, Inc.

The call letters are being changed to KCPX-TV-AM (Columbia Pictures Electronix Corp. being the holding company).

**The one-minute announcement topped the list of commercial lengths preferred by the nation's spot radio advertisers for the third quarter, '59, according to the latest RAB survey.**

The RAB study covered the spot radio activity of some 1,400 brand advertisers during the third quarter, and analyzed almost one million commercials and some 53,000 programs.

Here's the **breakdown of announcements** aired by national and regional spot advertisers during the third quarter:

1) 63.3% were 60-second
2) 15.4% were 4-to-8 second
3) 12.3% were 10-second
4) 5.8% were 30-second
5) 3.2% were 20-second.

Of all the **programs** bought by sponsors during the 90-day period:

1) 58.2% were five-minutes' length
2) 20.5% were more than 15-minutes
3) 13.8% were 15-minute
4) 7.5% were 10-minute.

**Supplying the anecdotes:** Comedy scripts of the Jack Sterling *Morning*

*Show*, on WCBS, New York, are being made available for use by morning men on other stations, via the **Sterling Script Service.** The project, providing a minimum of 40 humerous stories a week, is being handled by Barbton, Inc., the Jack Sterling production company.

**Ideas at work:**

• **Snow in the 'Harbor of the Sun':** To highlight the opening of a new suburban home tract in San Diego, **KFMB** sent its facilities and personalities there for a combination remote broadcast and snowman building contest. The idea: Since there's no snow in that land of sun, station ordered over 2,000 tons of it from the local ice company, had it dumped on the tract, and at "zero hour" the personalities, complete with scarves, sweaters and gloves, began building snowmen. It turned out, however, to be a free-for-all snowball fight, with the crowd joining in.

• **For the berries:** To aid the cranberry industry, **WRNY,** Rome-Utica, N. Y., had its engineer, dressed as a pilgrim, handing out cranberries to anyone asking for a container. This campaign, aired on the station for two weeks, was sold to the local Plymouth dealer, and thus the promotion was dubbed, "The Plymouth Pilgrim."

• **For the sports car enthusiasts: KCEE,** Tucson, to climax its first anniversary celebration, last week wound up its sports car giveaway. The idea: Station asked listeners to guess how far the cars in the Pacific Coast Sports Car Championship Races, in Tucson, would go in miles, feet and inches. Number of entries in the contest: 2,000. Prize: a sports car.

• **Anniversary note:** Recently, when **WGH,** Norfolk-Newport News-Portsmouth-Hampton, celebrated its 31st birthday, the station turned the tables this way: they distributed birthday cakes to more than 300 clients and agency people.

**Station acquisitions:** KGIL, Los Angeles, to the **Buckley-Jaeger Broadcasting Corp.** (opertors of WHIM, Providence, and WDRC, Hartford), for $800,000, brokered by Edwin Tornberg & Co. . . . WEOK, Poughkeepsie, to the **Hudson Valley Broadcasting Corp.,** for $300,000, brokered by Howard E. Stark.

**Setting a record:** October national spot advertising campaigns on **The Intermountain Network** totaled more than for any other single month in the regional network's 20 years of operation. IMN also reports that during the first 10 months national spot billings upped 31.4% over the comparable period in 1958.

**Thisa 'n' data:** More than 20 stations have signed with **Radio Press International** to get full coverage of President Eisenhower's tour. RPI has a reporter on the road with him . . . May has again been designated as **National Radio Month** . . . **Hal Cessna,** news director at **WOWO,** Ft. Wayne, was the only radio newsman aboard the first Intercontinental TWA jet flight to London last week.

**Kudos:** Twenty-five employees at **WCAU-AM-TV,** Philadelphia, were honored at a luncheon and officially made members of **CBS' 20-year Club.** They are: Millard Johnson, Joseph Morrow, Norris West, Raymond Stahl, Charles Tindel, Henry Byam, John Cunnie, John Pelter, Gertrude Nadiek, Hugh Walton, Harry Mellvain, George Thomas, Hugh Ferguson, Charles Miller, Edward Carroll, Conrad Jones, James Clark, William Rafferty, Edward Johnston, Albert Gengenbach, John Leiteh, George Lewis, Frank Martin, David Gullette, and Charles Robinson.

**Station staffers: Madge Holcomb,** to general manager of WGBI, Scranton-Wilkes Barre . . . **Frank Craig,** named national sales manager, WINZ, Miami . . . **Michael Ruppe, Jr.,** to promotion director for WIL, St. Louis . . . **Bernard Koval,** to assistant general manager, **Marty Sullivan,** to station director and **Ed Montray,** account executive, at KQEO, Albuquerque . . . **Lee Western** to station director, WPEO, Peoria . . . **Michael Lareau,** to station manager and **Peter Kizer,** program director, WOOD, Grand Rapids . . . **Bill McGonigle,** account executive, KPOP, Los Angeles . . . **Jack East,** to commercial manager, KGHF, Pueblo . . . **James Christie,** to the sales staff at WXYZ, Detroit . . . **Jim Curtis,** to production director and **John Sharpe,** assistant director of promotion for WEBR, Buffalo . . . **Herman**

KOCO TV's whisper reaches more audience in Oklahoma's Richest Market than other stations' shouts!

Whispers and shouts now available see Blair Television Associates

KOCO-TV CHANNEL 5

Oklahoma City
Charlie Keys General Manager

Don't bury your head

# BUY NEGRO RADIO

An Ostrich with a buried head misses many things that are most obvious. If you haven't discovered Rounsaville Radio's six Negro Markets you are overlooking an 824 million dollar consumer group. That's what Negroes in the Rounsaville Radio area have ready to spend *AFTER* taxes! 80% of their money is spent on consumer items alone. Incomes are up 192% since World War II! To make sure you're getting your share of nearly one billion dollars, use Rounsaville Radio! All six Rounsaville Radio stations are Number-One Rated by *BOTH* Pulse and Hooper. Call Rounsaville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast today!

**Personal Letter**

An Advertiser's dream is a captive audience pre-conditioned to buy *his* product. The nearest thing to this is Rounsaville Radio—100% programmed to the Negro audience. Negro performers tell your sales story to their Negro listeners, and believe me, they buy! A proper part of your budget must go to Rounsaville Radio or you miss this market! We are one of the oldest and *largest* broadcasters in Negro Radio.

HAROLD F. WALKER
V.P. & Nat'l Sales Mgr.

**FIRST U. S. NEGRO-PROGRAMMED CHAIN**
**FIRST IN RATING IN SIX BIG MARKETS**

**WCIN** 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!
**WLOU** 5,000 Watts — Louisville's only all Negro-Programmed Station!
**WMBM** 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!
**WVOL** 5,000 Watts — Nashville's only all Negro-Programmed Station!
**WYLD** 1,000 Watts—New Orleans' only full time Negro-Programmed Station!
**WTMP** 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

**BUY ONE OR ALL WITH GROUP DISCOUNTS!**

ROUNSAVILLE RADIO

**ROUNSAVILLE RADIO STATIONS**

PEACHTREE AT MATHIESON, ATLANTA 5, GEORGIA

ROBERT W. ROUNSAVILLE, Owner-President — HAROLD F. WALKER, V.P. & Nat'l Sales Mgr.
JOHN E. PEARSON CO., Nat'l Rep. — ORA-CLAYTON, Southeastern Rep.

**Levin,** to the sales staff of WITH, Baltimore.

## TV STATIONS

**Clair R. McCollough of Lancaster, Pa., this week was selected to receive NAB's 1960 Distinguished Service Award.**

McCollough, president and general manager of the Steinman Stations, was chosen at a meeting of NAB's 1960 Convention Committee. He'll receive the award 4 April, 1960, during NAB's 38th annual convention in Chicago.

**On the public service front: WKJG-TV,** Ft. Wayne, has inaugurated a series of 5-minute *Road Condition Report* programs. Every weekday, at 5:55 p.m., a state trooper appears on the screens, advising motorists as to driving conditions on principal highways.

**Winners:** The top three in **NBC's Promotion Managers' contest**—a competition for the most imaginative campaign for the NBC TV fall lineup—are: **Caley Augustine,** of WIIC-TV, Pittsburgh: **Jim Knight,** WTRF-TV, Wheeling: and **Charles Cash,** WSM-TV, Nashville.

**Thisa 'n' data: KPHO-TV,** Phoenix, in the next four months will invest some $175,000 toward constructing a new tv transmitter and a new fm radio station . . . **WKST-TV,** Youngstown, Ohio, has completed changing over from Channel 45 to Channel 33, thus increasing its signal strength by nearly 20% . . . Kudo: To **WCAU-TV,** Philadelphia, the Red Cross award for "outstanding cooperation and promotional effort in presenting the Red Cross story to the public."

**On the personnel front: Don Menke,** to station manager of WFMB-TV, Indianapolis . . . **Theodore Wrobel,** to assistant sales manager, WBZ-TV, Boston . . . **Peter Swanson, Jr.,** to sales service director, WSPA-TV, Spartanburg . . . **Charles Hampton,** ot public service coordinator, and **Bob Groves,** assistant audience promotion coordinator, WTVT, Tampa-St. Petersburg . . . **Ruth Naee,** to promotion-merchandising manager for KEY-T, Santa Barbara . . . **Carl Burkland** has joined TIO as consultant . . . **Otis Segler** and **Sue Johnson,** to head national and regional sales at WDEF-TV, Chattanooga . . . **Richard Sinclair,** to news promotion manager, KHJ-TV, Los Angeles . . . **Tam Mancy,** to account executive, KTTV, Los Angeles.

## REPRESENTATIVES

**Adam Young chalked up a first in Detroit last week: it was the first time that the head of a rep firm came out there to talk to an invited group of ageney people.**

It developed during the luncheon given by Young that so far as Detroit agencies are concerned they don't know whether the corporate titles of rep firm represent active people or just names.

Young told them that he was as deeply interested in their problems and thinking as he was sure they were in the problems and thinking of the rep business. That was why, he added, it was important that the media buyer and the rep develop a different kind of relationship.

Incidentally, in the 5 December Newsmaker of the Week dealing with the 15th anniversary of the Young firm the third paragraph should have read:

"2) Each station represents so many hours of a salesman; a rep should **not** find himself in the position of making one station pay for the attention given another."

**Rep appointments:** WITH, Baltimore; WXEX-TV and WLEE, Richmond, Va., to **Adam Young** for Boston, Detroit, Chicago, St. Louis, Los Angeles, San Francisco and Seattle . . . WDOT, Burlington, Vt., to **Harry Wheeler & Co.,** for New England . . . WANN, Annapolis, Md., to the **John E. Pearson Co.**

**Rep appointments — personnel: Jack Herbert,** to the New York radio sales staff of H-R Reps . . . **James Horsey,** to radio account executive in the New York office of Peters, Griffin, Woodward . . . **Ken Klein,** to director of public relations at The Katz Agency . . . **James Gessner,** to the New York radio sales staff of The Branham Co.

**SPONSOR ASKS**

(*Continued from page 51*)

**Henry Hilton,** *general manager and owner, KSOP, Salt Lake City*

Specialized programing is great but I don't know whether I'd have said this five years ago or not.

When KSOP went on the air five years ago, it had always been my dream to start an "All Western Music Station." Many reasons had given

*By taking full advantage of its audience's loyalty*

me the idea but first and foremost, the results from western shows on stations I had worked for, two in Salt Lake City and one in Ogden. I had found that the western shows always brought the results to the advertisers and kept them on the stations. There was much less servicing, too, because a sponsor you produce for is a happy sponsor.

I just didn't have the "guts" to go all the way at first. I talked to many people; some said yes and some said no.

KSOP went on the air on 1 February but with both pop and western programing, about half and half at this point. After about four months of priming our sponsors for the change, feeling them out to see if they would stay with us on 30 May, 1955, KSOP became the "First Specialized Station" in the Intermountain West with 100% programing of "Country and Western Music." At the time reports came in from our competitors giving us six months to be in business with this ridiculous programing, but the tables turned and we found a tremendous audience for our type of programing.

With some 19 stations in Utah at this time, we were the only "Country and Western." We found that we were covering 79% of the total population of the state.

Then came the big question, how to sell the agencies. We dressed all of our staff western, made mail pull coverage maps, got success stories from advertisers. We started booking in the personal appearances of all the "Grand Ole Opry" stars as a station promotion, with our staff acting as M.C. and ushers getting acquainted with this vast new audience. We invited sponsors to the show. A tremendous, enthusiastic audience responded with applause and cheering from the start. This helped sell our station to both the public and the sponsors. One by one, we got the agencies to see the show. We have business now from most of the agencies in Salt Lake, and are working on a few that refuse to admit we have listeners for their clients' products.

Here are just a few of our success stories:

Conoco with a 15-minute live broadcast with Bashful Bobby Wooten's Band daily, reports sales up 7% since the show started two months ago. 7-Up, more than happy, tested our station with a recipe book, "Give Away." All lines into the company tied up for hours requesting the book.

One of the finest restaurants in the Salt Lake Area, the Hillside, advertises exclusively on KSOP. Results on Mother's Day and Easter, folks were lined up all day to get in.

We're sold and would recommend more stations specializing.


1949 10th 1959

anniversary

WOC-TV Ch. 6

Davenport, Iowa—Rock Island—Moline, Illinois

The Nation's Forty-Seventh TV Market

On October 31, 1949, WOC-TV went on the air. FIRST in the Quint-Cities — FIRST in Iowa. This was in keeping with the foresight and courage of Colonel B. J. Palmer, who had pioneered the first radio station west of the Mississippi in 1922.

In 1949, there were less than 400 TV sets available to receive WOC-TV's first broadcast. On this 10th anniversary date, there are more than 438,000 sets in a 42-county area. WOC-TV land today is rated as the 47th TV market in the nation.

WOC-TV continues to maintain its leadership and success in serving its viewers and its advertisers.

Your PGW Colonel has all the facts. See him today!

WOC

PRESIDENT Col. B. J. Palmer
VICE PRES. & TREASURER D. D. Palmer
EXEC. VICE PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pax Shaffer

THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL.

TV channel 6

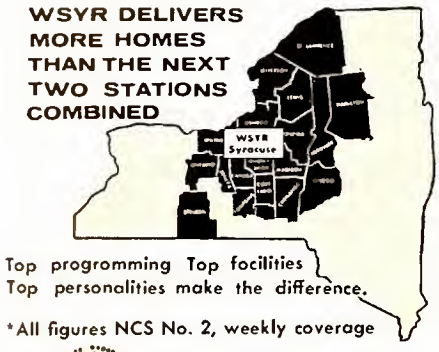
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

WOC-TV DAVENPORT, IOWA IS PART OF CENTRAL BROADCASTING CO., WHICH ALSO OWNS AND OPERATES WHO-TV AND WHO RADIO, DES MOINES, IOWA.

Leadership

**WSYR Delivers 85% More Radio Homes Than The No. 2 Station**

In an area embracing 18 counties, 402,670 homes, 1.5 million people with a $2.5 billion buying-power . . .




Top programming Top facilities
Top personalities make the difference.

*All figures NCS No. 2, weekly coverage

Represented Nationally by
THE HENRY I. CHRISTAL CO., INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO

WSYR
5 KW · SYRACUSE, N. Y. · 570 KC

Watching habit in Fresno (California)

KMJ TV

first station in Fresno

KMJ-TV
Fresno, California

The Katz Agency
National Representative

## BRITISH-TYPE TV?

(*Continued from page 42*)

was only one station (as in a few cases today), any advertiser who wanted to use tv bought that station and took what he could get.

One man long exposed to British programing awaits the day when a third "network" or program service —the second commercial one, with ITA—is introduced into England to satisfy advertiser demand. "Then you'll find," he predicts, "a relaxing of rules, a straining to manufacture those 'natural' breaks within shows to accommodate more commercials and an increasing number of concessions to the needs of the sponsor."

Dr. Young thinks the British system at this point militates against the richer advertiser and favors the poorer one. "The client with smaller budgets likes to be thrown into the pot and get the same advantage as the bigger-budget boys."

How networks and stations can move minority appeal shows to a prime time slot against the threat of a mass appeal program is a question for which no one has an answer.

One suggestion, made by Dr. Young: When a network schedules a think-type show against a music-variety program at a peak viewing time, "the government—with a kind of culture subsidy—could make up the dollar difference so there'd be no loss of revenue." Another idea propounded: networks now pre-empt a certain proportion of time slots for spectaculars during prime time periods. With advertisers' cooperation, they and the client could similarly agree to pre-empt a percentage of the sponsor's shows for public service.

Admen, seeing a leveling off of techniques both in Britain and the U. S., nevertheless think the twain will never meet in their basic approaches to programing and to sponsorship. Even though edges are smoothed, the differences are marked and are expected to continue to be so.

How do the systems differ?

In Britain, the Independent Television Authority has been in operation only four years. It maintains nine stations, each of which is programed and sold by independent contractors with a monopoly in each area they cover (Midlands, South, etc.). Thus, only one station covers any given area. The stations, all told, reach some 75% of the population. There are close to 10 million tv sets—most with a choice of two channels, BBC and ITA—and set sales for the year ending March 1958 totaled about $90 million.

Of 60 hours of programing telecast weekly, 18 hours represent "balanced" programing for minority tastes. The last reported annual revenue from time sales was about $90 million, with ITA understood to have made a profit of $14 million last year. ITA's commercial tv heritage is predicated on the conservative, non-commercial BBC radio patterns.

In the U. S., commercial television has been a substantial reality for 13 years, with three networks and 491 stations now in operation. Most stations are on the air 18 hours a day, for a weekly total of 106. Tv signals reach into 86% of all homes, and most homes, 81%, have four or more channels available. Total tv revenue in 1958 reached $1.360 million.

The non-commercial system in Britain—the British Broadcasting Corp.—is a private corporation subsidized totally by the government. Its revenue comes from set licensing, some four pounds a year—a bit less than $12—for each tv set. The BBC maintains 20 tv transmitters and 28 studios, according to its U. S. representative, Derek Russell, and its services reach 98% of the people. It launched regular daily tv service in 1936—a world first.

Even though the BBC produces more live programing than any of its commercial competitors, it is losing audiences to commercial tv, according to Norman Collins, deputy chairman of Associated TeleVision Ltd., one of the program contractors.

He says, "Some 70% of the public regularly prefers the newer and commercially operated stations. The BBC service, fiercely competitive as it has become in the fields of light entertainment and sport, is at this moment the minority service."

Agencymen speaking with SPONSOR concur that the issue is to produce more good programing designed for more varied public tastes for sale within the present framework of commercial television advertising.

"The issue is not to destroy the workable system which—in the main —satisfies needs of both public and sponsor," concluded one agencyman. "Our job is to make the system more workable and of greater benefit to public and client alike."

# Two major markets with one "UNIQUE" TV station

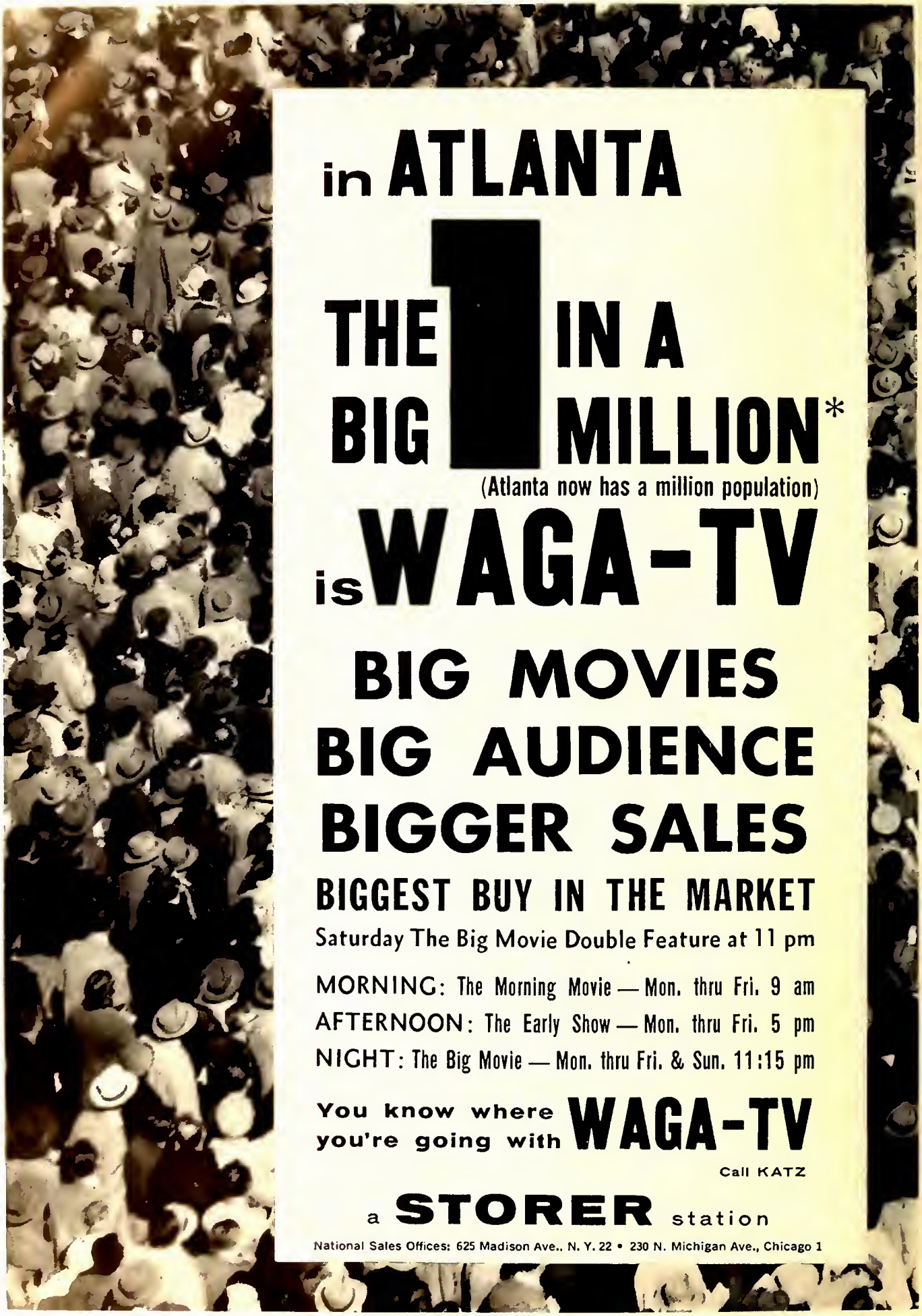
Take these ingredients: A maximum power TV station strategically located midway between Vancouver and Victoria with an unimpeded signal into each. Add strong, clear telecasting from a half mile high tower with top CBS network shows and syndicated half hours. Then add the fact that only one other TV station operates in the Greater Vancouver area and you see how KVOS-TV achieves its unique position: an international station rating first among TV viewers in Vancouver, Victoria and 5 other B.C. communities. The KVOS contour reaches 262,000 B.C. homes plus 82,000 homes in Northwest Washington.

KVOS TV (CANADA) LTD.

CBS TELEVISION

**Vancouver Offices** — 1687 W. Broadway — REgent 8-5141
**Stovin-Byles Limited** — Montreal, Toronto, Winnipeg
**Forjoe TV Inc.** — New York, Chicago, Los Angeles, San Francisco
**Art Moore and Associates** — Seattle, Portland

V3406-5


in ATLANTA
THE 1 IN A
BIG MILLION*
(Atlanta now has a million population)
is WAGA-TV
BIG MOVIES
BIG AUDIENCE
BIGGER SALES
BIGGEST BUY IN THE MARKET
Saturday The Big Movie Double Feature at 11 pm
MORNING: The Morning Movie — Mon. thru Fri. 9 am
AFTERNOON: The Early Show — Mon. thru Fri. 5 pm
NIGHT: The Big Movie — Mon. thru Fri. & Sun. 11:15 pm
You know where you're going with WAGA-TV
Call KATZ
a STORER station
National Sales Offices: 625 Madison Ave., N. Y. 22 • 230 N. Michigan Ave., Chicago 1

# SPECIAL HOLIDAY GIFT ORDER FORM

SPECIAL RATES: One 1 year subscription .. $6 Each additional 1 year gift $5

onor's name_____

ompany_____

ddress_____

ty_____ zone____ state____

clude my own subscription. I enclose
_____for_____subscriptions
nd bill later.

send gift to

company

address

city zone state

Gift card to read "from"

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address

city zone state

Gift card to read "from"

send gift to

company

address

city zone state

Gift card to read "from"

(Please type remainder of your Business gift list on separate sheet)

FIRST CLASS
PERMIT No. 47613
New York, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

POSTAGE WILL BE PAID BY

SPONSOR

40 East 49th Street
New York 17, N. Y.

*What's happening in U. S. Government that affects sponsors, agencies, stations*

# WASHINGTON WEEK

12 DECEMBER 1959
Copyright 1959 SPONSOR PUBLICATIONS INC.

**As the pace quickens from day to day on the heels of the quiz turmoil, one thing becomes quite manifest: the people who have the power to regulate agree that self-regulation within the broadcasting industry beats government regulation all hollow.**

To that degree and others all this happened in one week.

- Federal Trade Commission chairman Earl Kintner went so far as to offer to write any sort of statement the NAB feels would help in getting radio and tv stations to sign under the respective codes.
- The FCC began what may turn out to be lengthy hearings on its powers and responsibilities in the field of programing. Religious, educational and "better" program groups who paraded across the commission's hearing stand were of the opinion, even though they decried industry practices and omissions, that **government regulation could only spell censorship.**
- Both the FCC and FTC took sweeping steps in the payola field.
- **The NAB sharpened up its code provisions.** (See News Wrap-Up under Associations for details, page 67.) The NAB board of directors pledged in behalf of the association wholehearted and earnest cooperation with the FTC and FCC to the "end that the **full** extent of **broadcasting's contributions to the American public can be fully evaluated.**

Expatiating on the events of the week:

**FCC HEARINGS:** They don't promise much in the way of specific action, despite an opening statement by chairman John C. Doerfer that they might change the character of broadcasting. It appears as of this moment that the FCC is planning after its lengthy hearings to toss the program regulation ball to Congress. Explanation: the current law doesn't give the FCC clear authority to do anything about what goes over the air, short of obscenities, etc., and if Congress wants more policing it should pass a law.

**FTC'S INTENTIONS:** They are somewhat more difficult to judge. Chairman Kintner vacillated between warning broadcasters at the FTC-industry meeting that the agency means business and telling them that it was up to the industry to police itself. He noted that even if Congress triples the FTC staff, there still would not be enough manpower to pay much attention to what broadcasters and sponsors are doing with respect to commercials. He expressed great interest in the revision of the NAB's Code.

**PAYOLA:** The FTC hit RCA and two other record companies, plus six distributors, with complaints about payola to d.j.'s for plugs on their wares. Presumably, scores of others will be hit with complaints as the investigation progresses. In any event, the **FTC payola probe is expected to hit wide, deep and hard.** The FCC's digging into the payola business goes even farther.

Every station by now has received the FCC's questionnaire demanding full information about what stations have done to wipe out payola or plan to do.

This probe **goes beyond disk jockeys and into the field of paid-for free plugs for a product on a program sponsored by somebody else.** (CBS has already acted on this score. See NEWS WRAP-UP under Networks, page 59.)

There is a clear threat that station licenses may be lost under the rule that when a program is a subject of any payment, the names of all who pay must be broadcast.

The FCC wants to know (1) what stations themselves have received such outside payments, (2) whether they've investigated to see whether employees have accepted any and (3) if the stations will probe such practices in the future.

*Significant news, trends in*
• *Film* • *Syndication*
• *Tape* • *Commercials*

# FILM-SCOPE

12 DECEMBER 1959
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SPONSOR
PUBLICATIONS INC.

**The syndication salesman out in the field facing a difficult and competitive market at the moment can expect some relief shortly when national advertisers step up their buying of participations.**

Problem of some national brands is that they won't be satisfied until they get more minutes during prime nighttime, and this usually means buying into a syndicated show.

Three implications of increased participations spending are:

- Independents can do a brisk business with their nighttime syndication.
- Stations may loosen their film purse strings to bid for more prime product.
- **Syndicators harassed by stations that want evidence of regional success before buying a show may see buyers' pressures eased up.**

**Several syndicators are now rushing through materials for their sales staff on new shows to be ready before the holidays begin.**

Sales drives on new product will start in January, which, in the new syndication pattern of the past few years, has become one of the industry's biggest buying months.

**Here's another finding on the public's objection to canned laughter.**

According to a Gallup study made for Frank Stanton of CBS, here's what the public "voted" on whether canned laughter should be done away with:

| SHOULD BE ELIMINATED | SHOULD BE KEPT | DON'T CARE |
|---|---|---|
| 48% | 23% | 29% |

(See FILM-SCOPE, 28 November, for a Schwerin report with similar conclusions; note also statistical headings there were erroneously interchanged.)

**Syndicators are cushioning themselves for disappointments in the area of mid-season replacement business to the networks.**

It looks as though some of this season's casualties may give way to public affairs programing, a type which many syndicators are not ready to supply, and which **networks usually produce for themselves.**

(See SPONSOR-SCOPE, page 20, re NBC TV move in that direction.)

**TvAR has inaugurated a series of detailed audience studies with a report on the ages of feature film viewers in daytime and evening time periods.**

The main conclusion of the report is that feature films attract **more viewers in the 18-34 age group** and **fewer viewers in the 50 & over group** than exist in the general population at large.

Here are the figures, divided by time period, sex and age, showing viewing composition for each group, and **comparing them with total population percentages which are given in parentheses:**

| FEATURE FILM: | | AGE 18-34 | AGE 35-49 | AGE 50 & OVER |
|---|---|---|---|---|
| **Daytime:** | Women | 44% (31%) | 31% (33%) | 26% (36%) |
| **Early Evening:** | Men | 37% (33%) | 34% (32%) | 29% (35%) |
| | Women | 43% (31%) | 32% (33%) | 25% (36%) |
| **Late Evening:** | Men | 40% (33%) | 35% (32%) | 25% (35%) |
| | Women | 42% (31%) | 34% (33%) | 24% (36%) |

Reports based on Pulse home interviews will continue in the future covering other subjects such as career women, pet owners, occupations, type of residence, income, mothers of infants and viewer venturesomeness with new products.

**Some of the newer companies in syndication are facing an embarrassment of riches in disentangling local and regional sales.**

UA, for example, notes that it has had to turn down alternate week regionals wanted by an oil and a food advertiser because it had already closed local full sponsorship deals in certain markets on The Vikings.

Negotiations to bring the regionals in broke down in both cases when existing full advertisers wouldn't give up a half share to accommodate the multi-market buyer.

**The fear several months ago that time period shortages would create a syndication film surplus led a number of companies to trim sail on new production.**

This situation has created what some stations call a film shortage, with not enough new product around to fill needs in certain markets.

The explanation of how film surpluses and shortages can exist side by side **lies in the differing film pattern of one market and another.**

An irreconcilable syndication paradox here is that it must plan and produce according to nationwide needs, and then sell according to local demands.

**Westinghouse Broadcasting is demonstrating that programers can get good ratings with shows made below regular cost levels, if they are unusual enough.**

Their own American Civil War series produced from Matthew Brady photographs earned these two ARB ratings:

| | |
|---|---|
| Cleveland (KYW-TV, 7:30 p.m., Thurs.) | 17.4 |
| Boston (WBZ-TV, 7:30 p.m., Thurs.) | 15.6 |

Syndication of the series to non-Westinghouse stations is slated for January.

## COMMERCIALS

**An overall reappraisal of video tape and its usefulness for tv commercials is now taking place in agency and advertiser circles.**

As one insider put it: "The tape honeymoon is over."

A crisis in tape budgeting seems imminent over the question of contradictory network policies: The networks must cut their tape handling charges or else their own units will likely lose commercials production business.

Film producers who took a watch-and-wait attitude this past year are now waking up to the fact that their silence may have been taken as a tacit recognition of tape dominance and supremacy.

**Agency reaction to tape experience is mixed:** Some swear by it while others expected too much and are now disappointed.

In 1960, look for a **new co-existence between tape and film,** with clients continuing to change sides in both directions to find the medium they need.

**Commercials producers who are labeled as specialists in particular products are breaking away from a role which they themselves may have created.**

In a general trend toward diversification in all phases of the industry in recent months, producers such as Van Praag, once regarded as an automotive house, are now making important inroads on other types of products.

**Stations with tape facilities are doing a big business in commercials with local clients on medium-sized budgets.**

For John A. Sallay's views on getting into tape, see p. 46, this issue. He's Cleveland radio/tv production manager for Fuller & Smith & Ross.

*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

12 DECEMBER 1959
Copyright 1959
SPONSOR
PUBLICATIONS INC.

**Because of the present furor over phony commercials, Alka Seltzer (Wade) is hesitating blowing the whistle about the tv films of a competitor.**

Miles knows that in the other firm's demonstrations commercials the **tablets of Brand X were covered with lacquer before being dropped into the glass of water.**

**Here's one effect that the FCC's present probe of payolas is having on station-agency relations:**

**A tv station manager** this week advised **a New York agency buyer** that he would have to **beg off granting bonus spots,** because the FCC might elect to extend its "ethics" digging to deviations from the ratecard.

**An oddity about the Ted Bates agency,** as revealed recently by one of its copy chiefs:

Over the past 10 years Bates total billings have more than quadrupled, but the **print billings for the agency are essentially where they were 10 years ago.**

**Tv stations may not know it but some of the agencies most active in spot have been in the habit of submitting their commercials to NBC TV's or CBS TV's continuity acceptance for comment before sending them on to stations.**

These agencies will debate the objectionable points raised by the acceptance people, but as a rule they cotton to the other point of view in advance of scheduling the films.

**As the FTC pokes deeper into questionable practices in air media, stations may abandon this one: bartering time for audience-promotion prizes.**

At periods in New York alone there have been **several hundreds of thousands of dollars of such barter packages** floating around the market.

**Gillette (Maxon) has raised a row with NBC TV about the commercials Eversharp-Schick razor (Compton) has been using on the football games.**

The point of protest: **slashing a football** with a razor of the Gillette type to demonstrate Schick's superior safety.

**A New York agency heavy in spot switches or loses its timebuying personnel so frequently that rep sales have evolved this quip about the shop:**

"You know, every time I go calling there I have to **reintroduce myself around.**"

If you're looking for a current case history to demonstrate that **it doesn't pay to be too hasty about losing faith in a show just because of its early ratings,** you can tell 'em about **Schlitz's Markham (JWT).**

For the first 8-10 weeks this series went through some stiff growing pains. The ratings looked bad. But those concerned with the show kept urging **patience and diligence.** Despite its limited network and host of DB's, **Markham is now grooved for a long run.**

***WHK has changed the sales complexion of Cleveland!***

Whether you sell pancake make-up or pancake mix . . . take heed. Cleveland women have changed. (So have the men!)

Old habits (like listening and buying) have vanished as a 24% Pulse share-jump* gives WHK a virtual tie for first place.

Clevelanders don't slide past WHK as of yore. They stop for a big sample of our unique blend of service, news and showmanship. And they stay tuned in such numbers, that WHK has vaulted to a shade under first—a development advertisers have been quick to perceive. Result? A drastic change in time-buying patterns. Let John Blair rejuvenate your Cleveland file, or call Jack Thayer, our new General Manager. (EXpress 1-5000.)

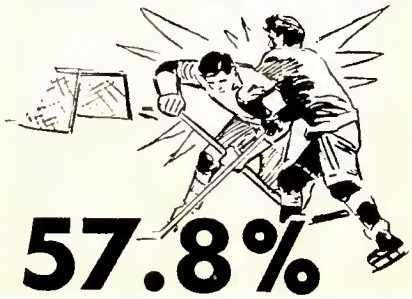
*Pulse, Mon.-Fri., Sept.-Oct., 1959; 6 a.m.-12 midnight*

***The new sound and new sell of radio . . . in Cleveland***

*Division of Metropolitan Broadcasting Corporation*
*WNEW-TV, WNEW-AM, NEW YORK*
*WTTG-TV, WASHINGTON*
*WHK, CLEVELAND*

The New WHK Cleveland

IMPACT!



57.8%

BIGGEST SHARE OF AUDIENCE IN AMERICA IN MARKETS OF 3 OR MORE STATIONS*

Both ARB and Nielson agree that KROD-TV is the overwhelming choice in the rich West Texas/New Mexico market. ARB rates KROD-TV No. 1 in the nation, and Nielson (July-August) gives KROD-TV leadership in total homes 96% of the time.

*ARB, July 1959

4 CBS

KROD-TV
EL PASO, TEXAS

Cecil L. Trigg, President
George Collie, Nat. Sales Mgr
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY

## BIG STEW

(*Continued from page 40*)

Devney agreed ruefully that "there's nothing worse than going into a buyer and getting an answer when he doesn't even know *why* it is yes or no."

Said Martin, "You know, I think buyers today are demanding more information from sellers."

"Sellers can contribute a great deal." Randall agreed. "For instance, if I can discuss with the seller a lot of information about the product and the market and the particular selling need at a certain time, the seller is in a position where he can say, 'You need more emphasis in my area for such and such a reason.' We end up with a kind of tailor-made buying."

"I think," said Pranzo, "that this is an interesting topic as it relates to networking and magazines, too. An advertising buyer is in a position where he can put more emphasis here or there—against a backdrop of national advertising."

A rapid fire interchange soon developed over the status of spot radio.

Martin: "Ed, how do you think spot radio is going to fare next year when tv rates go up?"

Devney: "I think higher rates will make it easier for people to see the economy of spot radio."

McEvoy: "Do you have any idea about how much more tv impressions cost than radio impressions?"

Devney: "Well, it can vary from three to 10 times more depending on the markets and stations involved."

McEvoy: "I think there's some justification for a rate differential in a ratio of three or four to one or perhaps even more."

Devney: "There are two immediate factors involved: operating costs, and the effectiveness of the two media. This last is pretty difficult to pin down."

Nevertheless, some views on the topic were tossed into the gallimaufry. First, McEvoy qualified an earlier statement of his own: "I don't want to say categorically that the happy combination of sight, sound and animation in itself is worth three or four times the mere impression of sound plus personality. Radio has a great ability to project personality."

Devney made another comparison: "You can buy the most expensive backgrounds and hire the most expensive actors for your tv commercials and yet spend less money on a radio commercial that might possibly create a much better picture in the minds of your audience."

Martin held still another view: "Don't you feel that people prefer to have things spelled out for them, the way it is on television?"

Devney's reply: "I think people will use their imagination if they're given a chance to."

"When tv first came in, people immediately dropped radio," Pranzo pointed out.

"Sure," Devney countered, "tv was a novelty. However, if you give people a good dramatic show on radio, they will create for themselves—in their mind's eye—a far better show than you could ever produce on television."

Getting back to the media aspects of the controversy, McEvoy asked Devney point blank. "Ed, are you ever conscious of a buyer buying x spots for tv and four times that many of radio—with the suggestion that he has come up with a formula that equates the two mediums?"

Devney's reply: "No, because I find that most accounts today are predominantly tv or radio, one or the other."

Randall, noticing the time, remarked, "It looks like it's getting to wrap-up time. Thanks for coming down, Ed."

"Thank you. I've enjoyed every minute of it," said the fifth "representative of the alternate week" to be honored by the Gallimaufry Society, and the meeting came to a close at precisely 2:05 p.m.

Representatives who attended earlier meetings are: Irv Wilson (WGN-TV, Chicago), Bob Williams (CBS TV Spot Sales), Frank Martin and Jack Fritz (Blair Television Assoc.), Ray Simms (H-R Television Representatives).

What are the benefits of these give-and-take sessions between buyers and sellers? Devney's answer to this question from SPONSOR's reporter as they left the conference sums it up: "Usually when reps call upon buyers it is about a specific problem. There's no chance to get into each other's thinking processes. It gets back a lot to the original Broadcaster's Bull Sessions when we had only about 25 people and we could talk over a number of things. Nowadays, there's no time for this in a normal day."

**TV KID SHOW**

(*Continued from page* 35)

the last year have been joining other advertisers in year-round kid show sponsorship. (Much of the money being invested in tv comes from comic books and other print media).

But toys are just a part of a widening variety of children's tv accounts. A look at the types now on network and spot confirms this: foods of all kinds, beverages, bicycles, adhesive bandages, hair shampoos, cold remedies, dog food and baby food.

It is not surprising that a diversification of products are turning up on children's tv shows. Dog food, for instance, is a natural since pets go with children. As for baby food, the first reaction might be, "If they're old enough to watch tv, they're too old for baby food."

The fact is, that the same family of young homemakers that has a child at the tv set, most frequently has a younger one who is thriving on baby food. *Consumer Magazine* reports the average U.S. family has 1.20 children. With about 30% of the audience composed of mothers (Keeshan, whose *Captain Kangaroo* has pulled kiddie fan mail of over a million letters on special ad campaigns, reports that 40% of such a haul may have been written by the children's parents at the child's request—perhaps at the point of a plastic cosmic-ray gun).

"Now that agencies are getting interested in tv for kids again," an adman remarked, "it'll be interesting to see if there'll soon be a breakthrough in hard goods."

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**BURNETT**

(*Continued from page* 37)

ing excellence. If I may be permitted one example, I want to compliment the *Post* on the foresight of its editors, who are bringing us "Adventures of the Mind."

Basically, the point I want to make is that magazines today have the greatest mission of their entire history, and they are muffing the ball. Americans, generally, are more moved than ever before by a torch held over the horizon than by being told they are falling apart. America can either go ahead in thought, in ideals, in culture, or can disintegrate in its own fat. It is the mission of magazines to lead the way."

# OUR NEWS IS HOTTEST

Hottest news in WBT's area is the success of WBT's news programs.

They outdraw the so-called "music and news" stations' newscasts by 98% more listeners mornings, 91% more afternoons and 137% more at night.*

Seven news gatherers cruising in seven two-way radio equipped cars join with CBS' honored news staff to provide Carolinians with the most complete radio news service in the nation's 24th largest radio market.**

Let us make sales news for your product. Call CBS Radio Spot Sales for a WBT news schedule.

*Pulse 25 county area 1959 (March)
**A. C. Nielsen Co.

# WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES
JEFFERSON STANDARD BROADCASTING COMPANY

## PRESTO

(*Continued from page 43*)

Bill Lindsay, indicating a spillover to other products could be expected.

Accordingly, Presto added a steam iron to the line in the spring of this year and purchased another 21 participations on *Today* to sell it. Following the spring push, wholesale and retail outlets were thinking in terms of Presto products as a group rather than single items. The fall campaign (winding up this week) aimed at creating the same awareness among consumers, as is the current combination of spot and network tv. Four commercials are rotated in 60-second daytime and fringe time slots in top markets, with one commercial each for pressure cooker, coffee maker and steam iron. The fourth commercial, for the interchangeable unit, or "Control Master," gives Presto a chance to parade all its products in a single shot. The spot campaign is pegged to Christmas selling.

Presto's network activity, which began early in the fall, consists of 25 participations in *Today*. Here, 48-second versions of the spot-market commercials have live Garroway lead-ins and lead-outs. Lead-outs generally stress product's price advantages.

The two-pronged approach via television has accelerated Presto's wholesale movements of all products, firmly establishing it in the multi-product appliance field. A similar approach will underly future strategy now that Presto is in full-scale competition with other small appliance makers.

That the over-all battle will be fought with increasing emphasis in spot tv is indicated by the following:

• Network billings for small appliances in 1958 totaled $2,152,696, according to TvB. Already, the nine-month figure for '59 is within hailing distance of that total ($1,885,237 as compared with $1,378,311 last year). Spot expenditures show the same pattern and, roughly, the same '58 total of $2 million plus.

• Product expansion is bringing new companies into tv. Oster, for example, took its first tv network flier last month with sponsorship of the *Golden Circle* spectacular on ABC TV, 25 November.

Expanding lines, the resultant need for a sales force stimulus that can be passed on to the trade, and demonstration are the primary values advertisers are finding in the medium.

## VIDEO TAPE

(*Continued from page 47*)

reads his copy exactly as it is on the script.

On the playback, watch for picture breakup and other technical or electronic flaws. If there's breakup, screen the take a second time to see whether it was caused by the equipment or whether the tape itself caused the trouble. If the playback equipment was momentarily to blame, the take is OK, but if the flaw is on the tape then the take is N.G.

Some tv stations have their own tape numbering systems for identification purposes while others prefer to have you designate your own. Find out which is the case; you'll need to know this for the slating of takes during production and for future accuracy in scheduling.

Don't let the talent go until you have their addresses for payment purposes. Before releasing them from the recording session, make certain their services are no longer needed.

Video taping costs vary from station to station, between $75 and $100 an hour. Most stations and other tape houses will gladly furnish rate cards giving full information. As a rule stations do not impose a storage and handling charge for tapes while they are in a broadcast schedule. Some stations, however, do charge for tape retention during periods in which the tapes are not on the air. This fee is usually $25 or more depending on the amount of tape and length of time to be stored, frequently measured in 13 week units. The rate card will usually cover this too.

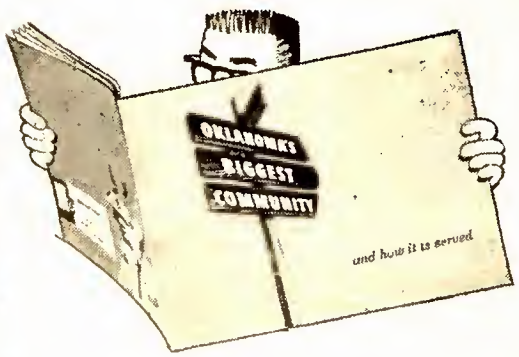
A duplicate copy of a half hour tape master can be made for about $400.

There is no loss of quality in a tape copy and the master also remains intact.

It is also possible to make a kinescope recording from a video tape at relatively little cost. This kine from tape is hardly suitable for broadcast purposes in our experience but does offer a method of viewing the recording on an ordinary 16 mm motion picture projector.

To sum up, there can be no hard and fast rules concerning video tape production, because every job has its own peculiar problems. But perhaps you'll find these points will be useful.


"must" reading for advertisers and agencies...




The KWTV Community—a 54-county area—is a community created and held together by SERVICE.

The variety, depth and quality of KWTV programming and promotion services are key factors in its leadership. Within the pages of this brochure, you will find reasons for—and evidence of—the remarkably keen communitywide interest which the KWTV brand of service generates.

Write for your copy . . . you'll find it a helpful tool in making market coverage decisions.

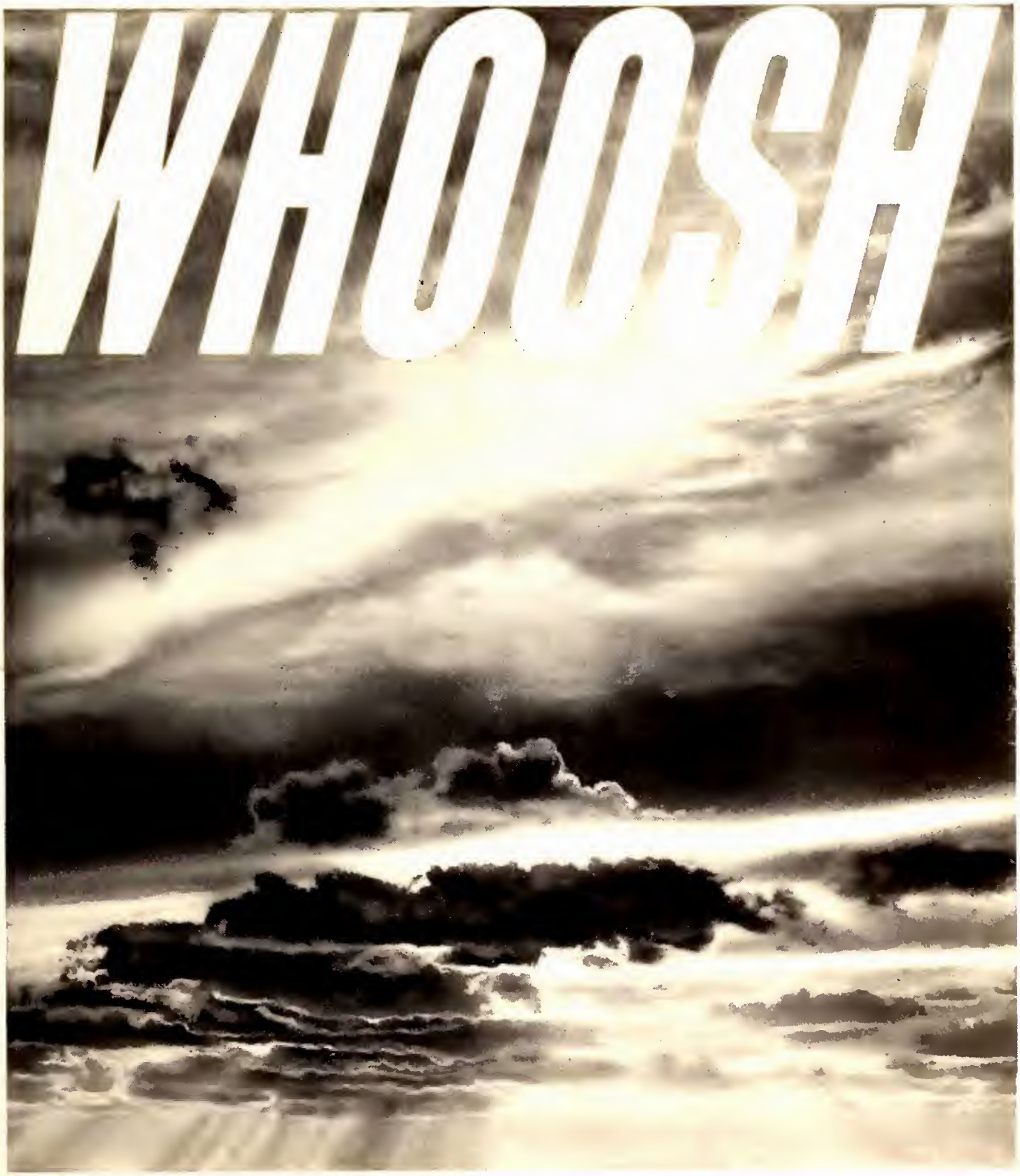
from KWTV oklahoma city

CBS

BUY the TOWER with SALESpower in Oklahoma!

Represented by Edward Petry & Co., Inc.

The Original Station Representative




Finest way to speed to Europe and beyond . . . that's KLM! Fast flights whisk you non-stop from New York and Montreal, one-stop from Houston. Friendly flight attendants treat you to world-famous Royal Dutch service — the most thoughtful, attentive service you'll find anywhere! Contact your travel agent or KLM Royal Dutch Airlines, 609 Fifth Avenue or 120 Broadway, N. Y., N. Y.

THE WORLD OVER
KLM
ROYAL DUTCH AIRLINES
THE WORLD'S FIRST AIRLINE

**WHOOSH** . . . you're in Europe before you know it! **WOW** . . . you're treated royally on Royal Dutch Airlines! **GO** KLM to Europe . . . and beyond!

# timebuyers...

A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

*You buy informative time*:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time*:—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time*:—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for $8 a year. Can you afford to be without it?

**SPONSOR** THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Right on top
in FRESNO

KJEO

Of the top reasons KJEO is a top California TV time buy, is it's the only network channel in Central California not overlapped by the coverage patterns of neighboring same-network stations. Get ABC programing and KJEO-TV's undiluted viewership in the million-plus population market.

KJEO—Channel 47, No. 1 for the money, No. 1 for the Central California audience.

KJE channel 47
FRESNO

J. E. O'Neill — President
Joe Drilling — Vice President and General Manager
W.O. Edholm — Commercial Manager
See your H-R representative H-R

# TV and radio NEWSMAKERS

**James A. Stabile** has been appointed v.p. in charge of standards and practices for NBC. The new department he will head will include these three elements: "(1) policy review of program and advertising presentations, (2) fact-finding analysis of all practices followed in connection with NBC's tv and radio programs and (3) the continuity acceptance department, which administers existing provisions relating to good taste in program and commercials." Stabile, an NBC v.p., has more than 20 years experience in top positions at NBC, ABC and firms in related fields.

**Thomas C. Dillon** has been elected an executive v.p., treasurer of BBDO. He has been treasurer of the agency and a member of the executive committee since 1958. Prior to that, Dillon was manager of BBDO in Los Angeles. He joined the agency's Minneapolis office in 1938; was later transferred to San Francisco where he rose to creative supervisor in 1912. Dillon moved to the Los Angeles office in 1946; was elected a v.p. in 1948, and a director of the company in 1957. He is a graduate of Harvard.

**Harold Essex** has been elected president of Triangle Broadcasting Corp. (WSJS-TV, Winston-Salem/Greensboro). He joined WSJS in 1939 as sales manager, was named general manager in 1942, elected v.p. of licensee corporation, Piedmont Publishing Co., in 1946, and a director in 1948. Essex was appointed executive v.p., treasurer and a director of Triangle when the company was formed to operate WSJS-TV. He has served on NAB's bd. of directors, and as pres. of the N. C. Assn. of Broadcasters.

**T. Ed Hicks,** v.p. of Lever Bros., will resume management of its Pepsodent division 31 December. He was head of this division from the time he joined Lever in 1955 until February, 1959, when he was given special corporate assignments. Before his association with Lever, Hicks was v.p. of Armour and general manager of its Pharmaceutical division. Formerly he was a partner in Hanly, Hicks & Montgomery agency. Prior to entering the service, Hicks was president of Personal Products Corp.

A look toward the future of electronic journalism and a close-up acquaintance with all facets of radio and tv news broadcasting. Those were the rewards of an eager group of teenage school paper editors and faculty advisors who attended the First Annual WSB Radio-TV News Broadcasting Conference in November.

Offering a creative contest with a year's college tuition scholarship as first prize, the conference was sponsored by the stations in association with the University of Georgia School of Journalism. It was the first ever held by an individual broadcaster in conjunction with a major university.

Participants observed and discussed broadcast news techniques, heard personal messages from NBC Radio newsmen from all points of the globe. They viewed a specially-prepared closed-circuit television report by David Brinkley, who held a stimulating question-answer period.

As an annual event the High School Conference will rank high among WSB's many other endeavors in the public interest.

ATLANTA'S

WSB RADIO
WSB-TV

Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO WHIO-TV, Dayton.

*frank talk to buyers of air media facilities*

# The seller's viewpoint

*Are you failing to make full use of the station representatives who call on your agency? Bob Lobdell, salesman, Adam Young, Inc. feels that reps can be far more helpful in media planning than they are ever asked or allowed to be. Contained in this provacative "Seller's Viewpoint," letter is a challenge for timebuyers, account men and ad managers. Lobdell says frankly, "We're anxious to demonstrate the additional services from which clients can benefit. Hear us as you would a consultant. Your confidence will be respected."*

## LET YOUR REPS HELP YOU

How are the station representatives calling on your agency received? Are they permitted to submit constructive suggestions or does agency policy restrict their functions to submitting availabilities for campaigns whose ground rules have been determined by people far removed from everyday contact with the media?

These questions should be of more than academic concern at both agency and client level. Unfortunately, the representative is not highly regarded at many agencies. Some even consider him little more than a "messenger boy." Many reps could be of far more assistance than their agencies will permit them to be. We are anxious to demonstrate the additional services from which clients can benefit.

The basis of advertising is creativity. Why, then, must the media phase of our business so often bog down in a morass of numbers? Operating within reasonable limits, let's apply creative thought to media selection and placement. Most of the greatest advertising campaigns began when "the book" was thrown away. We propose it merely be pushed aside to make room for the plus value of a unique idea or approach.

Buyers often object to the fact that the over-all strategy of an account is not made known to them. We, in the representative field, often have even less knowledge of an account's thinking and we believe it seriously restricts our ability to contribute to the success of a campaign. When reps and their stations are creatively inclined, they welcome the opportunity to participate in the conception of campaigns in their medium—not just the placement of spots.

Together with our properties we are a valuable source of sound ideas, both in the creative use of spot radio and the techniques of commercial handling. In one notable instance, an Adam Young station prepared a sample commercial at the request of a large agency. The commercial so pleased the client that it was used in a major national campaign. In another case, a national account with an acute sales problem in one major market used a special promotion plan developed specifically for it by our station, and set an all time sales record. These are examples of what can happen if the rep and his stations are permitted to work closely with the agency and account. We have prepared a 15-minute presentation illustrating some of the campaign ideas created by ourselves and our stations.

We ask that you hear us as you would a consultant. Confide in us as you would a copywriter or sales promotion man. Your confidence will be respected and we will try to tailor a plan to your satisfaction. If we succeed, the gain is yours. If we fail, you will have lost nothing.

We want to become a more valuable adjunct to your organization. If we assume this position, we will have served spot radio well by increasing your understanding of its capabilities and the way it should be used to insure maximum return on the advertising dollars invested in it.

We represent some of the most inventive minds in broadcasting today. Capitalize on this genius by allowing these people to assist in finding a solution to your problems.

we're in fine shape

at WING . . .

DON'T MISS DAYTON

**MARKET is UP** Dayton is now 30th Radio Market in the nation.

**SALES are UP** More local business than any other Dayton station.

**RATINGS are UP** Nielsen, Hooper, Pulse—all 3 agree—
WING is THE dominant force in Dayton.

**RESULTS are UP** Satisfied customers are our biggest boosters.
Get the facts from your East/Man or
General Manager Dale Moudy.

robert e. eastman & co., inc.
national representative

WING is an AIR TRAILS station affiliated with
WEZE, Boston; WKLO, Louisville; WCOL, Columbus, O.; and WIZE, Springfield, O.

# SPONSOR SPEAKS

## The magazines get criticised

Chicago adman Leo Burnett caused great consternation in publishing circles last week with his devastating criticism of national magazines. (See Newsmaker of the Week, page 10, and the full text of the Burnett speech on page 36.)

Burnett pulled no punches in attacking both the editorial content and advertising gimmicks found in many large-circulation magazines today. His talk deserves reading.

There is little that we, or any other advocate of air media, can properly add to his critical blast. Burnett said things we couldn't, and said them far better.

But while we are on the subject of magazines we do want to comment on a curious situation that developed out of the Harris Committee hearings.

One thing which the Committee used to challenge the networks was a story on quiz show irregularities printed in *Time Magazine* over a year before action was taken.

Both Dr. Frank Stanton of CBS and Bob Kintner of NBC denied having seen the article. But Stanton, at the hearings, and NBC's Robert Sarnoff, in a release last week, asked a proper question. If Time Inc. knew of such irregularities, why had it not ordered its own tv stations to drop the programs? Sarnoff even suggested that Time stations had better leave the networks and set up their own operations.

We think that it was rather shabby of *Time Magazine* that, in its subsequent issues, it gave absolutely no editorial answer to this question. The public statement by Wes Pullen, Time Inc. station head, was not even reported in *Time*, possibly because it was at variance with the magazine's anti-tv bias.

It seems to us that a news publication has a duty to report news, even when the news concerns itself. In this *Time* showed far less statesmanship than NBC and CBS in their news reporting of the Washington events. The networks gave complete factual coverage of the hearings, even when they themselves were involved. They deserve congratulations for an honest and statesmanlike news job.

**THIS WE FIGHT FOR:** *Greater public recognition of the many fine radio and tv programs on the air today. The current furor over air media practices has blinded too many people to programing achievements of the industry.*

## 10-SECOND SPOTS

**Semantics:** Our ear-to-the-ground-in-Chicago reports: When Art Nielsen (A. C. Nielsen Co.) spoke at TvB's annual meeting here, he answered criticisms of rigged ratings, saying such a thing was impossible, that such critics did not understand the scientific principles of research involved. Yet throughout his talk, he kept referring to "the Nielsen *fixed* sample."

**Another rig?** Leo's Chipped Beef commercials on KPIX, San Francisco, are offering free beef packets to Bay Area charitable functions. A woman listener wrote, requested a serving for 50 people. KPIX checked on the charity angle, was told by the woman that the servings were for her relatives. Explained she, "They've been living off me for years."

**Some bird:** Press release from WBBM, Chicago—

"When it comes to pets, WBBM's George Menard probably has one of the oddest of all—a colorful bantam rooster named Caruso.

"Caruso works for his keep as Menard's 'assistant farm director' on WBBM's *The Country Hour*, heard Mondays through Saturdays from 5:30-6:00 a.m.

"Caruso crows up a rousing chorus of country sounds while George keeps both the city and country folks informed of the latest doings.

"He's a Midwesterner, born in Iowa. His ability to meet and understand people he credits largely to his journalism training at the University of Notre Dame and a varied radio-television background." *Wonder how many other Iowa roosters have journalism degrees?*

**Bright side:** Two partners of an ad agency surveyed several thousand feet of floor space emptied of employees and furniture due to the loss of a major account. "Never mind," said the one partner. "It's true we lost an account, but we sure gained a lot of space."—Jack Heller.

**Realist:** Overheard at Mogul Williams & Saylor agency open house, held on the wettest night in NYC in months, from timebuyer who waited 25 minutes for a taxi in the downpour: "This wasn't my day—maybe not even my century."

# Now...pick an effect

## from more than 150 possibilities!

Here's the ultimate in convenience for selection and presentation of program effects—the all new RCA Special Effects System. Key circuitry for each effect is contained in plug-in modules. Any ten effects may be pre-selected—simply plug ten modules into the control panel. Each module has illuminated symbol showing the effect it will produce. Slide an effect out—slide another in—it's just that easy. You get just the right effect to add that extra SELL to your programs and commercials.

**SIMPLIFIED CONTROL**—Push-buttons put effects selection at your fingertips. Push the buttons below the illuminated symbol and you are ready to go "on-air." Wipes and transitions are controlled by a standard fader lever for simple foolproof operation.

**UNLIMITED VARIETY**—The complete complement of 154 special effects includes wipes, split-screens, picture insets, block, wedge, circular and multiple frequency patterns. In addition, the system will accept a keying signal from any camera source to produce a limitless variety of effects—inset letters, drawings, trademarks; self-keyed video insets, and traveling mattes.

**THE BEST EFFECTS WITH LESS EFFORT**—Mix color and black-and-white. Enjoy exceptionally clean transitions . . . the most exciting effects ever conceived! And get them with the least amount of effort possible.

*Ask your RCA Broadcast representative for complete information. Or write to RCA, Dept. AD-264, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Ltd., Montreal*

RCA Tmk(s) ®

**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT, CAMDEN, N. J.

# You're in the Winner's Circle when you ride with Channel 9—

# KMBC-TV is "abc a-1" in KANSAS CITY!

## The Consistent Winners on the Kansas City Television Trac Are in the KMBC-ABC Stable of Fine Shows!

Put your advertising dollars on the favorite in the more than two billion dollar sales stake race in the Kansas City market!

The ABC-TV network is *Number One* in latest Nielsen 24-Market Report for 7:30-10:30 p.m. seven days a week! Average share of 30.6 is gain of 10% over year ago. Such great shows as "Maverick" . . . "Wyatt Earp" . . . "Cheyenne" . . . "Pat Boone" . . . "Dick Clark" . . . "77 Sunset Strip" . . . and many more, new, fresh and stronger than ever, are Kansas City favorites on KMBC-TV.

### GREAT NEW SHOWS ADDED NOW . . .

. . . new hours and hours of pulling power—every night of the week—"The Untouchables" . . . "Bourbon Street Beat" . . . "The Detectives" . . . "Hawaiian Eye" . . . "The Rebel" . . . and more . . . more . . . more!

### PLUS STATION-PRODUCED PROGRAMS THAT KANSAS CITY CHOOSES FIRST!

Channel 9's own locally matchless news-weather-sports coverage . . . "Impact" and "Shock" Theaters! . . . "The Big Show" (feature movie) every night. "Playhoy's Penthouse" Fridays. Daytime winners, too! "Bowlin' with Molen" . . . "Whizzo's Wonderland" . . . and "Romper Room" . . . McCall Award-Winner Bea Johnson's "Happy Home"— plus fine syndicated films! Plus "Let's Go See", KMBC travel show with long time dominance of audience for hour and a half on Sunday mornings.

### PLUS TALL TOWER — MAXIMUM POWER

Channel 9's high tower, top power reaches 34,142 *more* homes with Class A coverage than any other Kansas City TV station.

### Plus "Videotape Headquarters"

KMBC-TV has finest Videotape recorders, two brand new AMPEX VR-1000B units! Use them to present commercials or shows—your top personalities, your best spots, around the clock and around the calendar. Check your commercials beforehand! Let KMBC-TV's "living image" Videotape recorders serve you.

### TAKE THE "WINSIDE" TRACK TO PROFIT on KMBC-KFRM Radio, too

*Soundest* buy in the rich trade area—America's 17th market! Buy KMBC of Kansas City, get KFRM f the State of Kansas *free*—radio team that's 'way out ahead (latest Nielsen shows a near one-fourth share total audience!). Twin transmitters of 10,000 watts power, blanket prosperous area of four million peopl Top personalities, top programming and top coverage provide top impact for your sales message.

*In Kansas City the Swing is to* **KMBC-TV** abc

*Kansas City's Most Popular and Most Powerful TV Station*

DON DAVIS, President
JOHN SCHILLING, Executive Vice
GEORGE HIGGINS, Vice Pres. & Sa
ED DENNIS, Vice President
MORI GREINER, Television Monoge
DICK SMITH, Radio Manager

and in Radio the Swing Is to

KMBC *of* Kansas City — KFRM *for* the State of Kansas

*w h 0,000 Watts Power from Twin Transmitters*

PETERS, GRIFF
WOODWARD, I
*Exclusive National Represen*